Early Qenya & Valmaric

by J. R. R. Tolkien

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Early Qenya Fragments

Edited by Patrick Wynne & Christopher Gilson

Early Qenya Grammar

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The Creatures of the Earth

Inside the front cover of the early notebook labeled "Notebook B, being Names to Book of Lost Tales" J. R. R. Tolkien placed several loose leaves, one of which contains a table of names entitled "The Creatures of the Earth".[1] Notebook B contains "The Poetic and Mythologic Words of Eldarissa" (PME), the "Early Chart of Names", and "The Official Name List".[2] The loose leaves placed with it are similar in content, consisting primarily of charts and lists of linguistic material, including the "Name-list to The Fall of Gondolin".[3]

Tolkien originally composed the "Creatures of the Earth" table in pencil on the front and back of a single sheet of paper, including only Qenya forms; but later he added Goldogrin equivalents in blue crayon for most of the names in section A, which lists the divisions of the *Eldar* 'Elves (or fairies)'. In the edition of the table presented here, Qenya forms are given in **bold**, Goldogrin forms in *italics*. Below the title are two words apparently meaning 'Creatures of the Earth': Q **Irmaldi** and Gn. *Isbaroth*. The Gnomish form was written in pencil rather than blue crayon, but it also appears to be a later addition. The Gnomish Lexicon (GL) has the entry *Idhru, Isbaroth, -on* 'the world; all the regions inhabited by men, elves and gods' (PE 11, p. 50). The Qenya equivalent *Irmaldi* is said in the table to derive from *Irmardi,* the latter appearing to end in *mardi*, pl. of *mardo* 'dweller' (given in QL under the root MBARA). The first element in *Irmardi* must be connected ultimately with *irmin* 'the inhabited world; the whole of the created world, not only earth' found in QL under root IŘI 'dwell' and referred to in GL under the entry *Idhru.*

"The Creatures of the Earth" is clearly a later elaboration and refinement of material appearing on the "Early Chart of Names". The early chart includes, along with various personal and place names, a list of kinds of *Eldar* or 'elves' and types of *Ūvanimor* (a generic term glossed on the later table as 'monsters'), each named in Qenya with English gloss and Goldogrin equivalent. The association of the early chart with PME shows that it was written after QL had been substantially completed (see PE 13, p. 98); but the fact that the early chart glosses *Qendi* as 'fays or pyxies or brownies, leprawns, etc." (this entry was later struck out) indicates that it predates GL, in which *Qendi* is cited (in the entry *Egla*) as "the old name" of all Elves, the sense this word would retain in all of Tolkien's later writings.[4] The Gnomish forms on the early chart (all of which differ from the corresponding names in the later table) also suggest that it predates the composition of GL and the Gnomish Grammar. For example, the early chart gives the forms

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[1] Bodleian Library, Oxford, Tolkien Manuscript S1 / XIV, folio 103. For a description of Notebook B (S1 / XII), see *Parma Eldalamberon* (PE), no. 12, p. xviii. The loose leaves placed with Notebook B have since been removed by the Bodleian and bound in a separate fascicule (S1 / XIV), along with a number of loose leaves from other Lost Tales notebooks.

[2] The contents of PME were incorporated into the editorial annotations to the Qenya Lexicon (QL), in PE 12, pp. 29–106. For a detailed description of the manuscript, see PE 12, pp. xvii–xxi. The "Early Chart of Names" and "The Official Name List" were published in PE 13, pp. 98–105.

[3] See *The Book of Lost Tales, Part Two* (henceforth cited as II), pp. 148, 214–17.

[4] See also *The Book of Lost Tales, Part One* (I), pp. 234–5. The term *Qendi* does not appear in QL, although the lexicon does refer to Tinfang Warble as "a *Qen*," apparently meaning 'a fay'; see the annotation to entry *Timpinen* in PE 12, p. 92.

gold, *goldlin* 'Gnomes' (GL has *golda, goldothrim*); *ginwion* 'descendants of Inwe in Alalminóre' (GL has *imrin*); and *Rôg(i)* 'demons' (GL has *graug*, the plural seen in *i'Malraugin* 'Balrogs'). The plural endings *–lin, –ion, –i* in these forms are especially indicative of the chart's early date, since they were later supplanted in GL by *–(th)lim* and *–in*, with *–ion* becoming a genitive plural ending.

"The Creatures of the Earth", on the other hand, clearly dates to *after* the composition of GL, the primary ink version of which was written in 1917. One indication of this is the list of "Fays" given Qenya names in section D of the table; these are the same four types of "sprites," *Nermir*, *Tavari, Nandini,* and *Orossi,* listed in precisely the same order in *The Coming of the Valar* (I 66), indicating that this table was probably written during or after the completion of that tale, c. 1918–20.[5] Moreover, the majority of Gnomish names on the "Creatures" table can also be found in GL in identical form and with similar definitions, including *Tilith, tilthin, tilithli, im, inweg, Simfithrim, Flosibin,*[6] *ilcorwaith*, *Cwennin*, and *Cweneglin*.

Among the Gnomish forms on the table that do not appear in GL, *imrin* (the name of the royal clan of the Teleri) is explicable as a variant of *imrim* 'a noble clan of the *Tilthin*' in GL, with dissimilation of the plural suffix *–rim > –rin*. Plural *tilithlif* 'young elves and fairies of all clans' is formed from the singular found in GL, *tilithli* 'a little elf',[7] with dissimilation of plural *–th > –f* due to preceding *-th-* in the noun stem, like other plurals attested in GL, e.g., *gontha-* 'a pillar, stele, memorial', pl. *gonthaf;* and *octha* 'knee', pl. *octhaf* or *octhin*.[8] The form *goltha* (= Q **noldo**) in the table also appears in the name *Golthadriel*, Gnomish equivalent of Q *Noldorin* given in *The Cottage of Lost Play* (I 22); *goltha* seems to be intermediate between *golda* 'gnome' in GL and the form *goloth* 'gnome' in the "Early Noldorin Grammar",[9] with pl. *Golthaf* also exhibiting dissimilation of *–th > –f*. The form *hangoltha* (one of the Noldor "who remained in Valinor") is a compound of *goltha* and a prefix probably derived from the GL verb *hadha-* 'cling, cleave to' (with poetic pa.t. *hanni*), while the first element in *gwadangoltha* (one of the Noldoli who "wandered into the world") derives from the verb *gwada-* 'wander, roam, travel (far)' in GL.

Most of the Qenya forms in "The Creatures of the Earth" can be found in QL, GL, or the Lost Tales themselves, but several are unique to this table. The four compound terms for subdivisions of the **Noldor** do not appear elsewhere, but can be explained from entries in QL: the prefix in **haranoldor** (those who remained in Valinor) must be cognate with the verb *harin* 'remains', and that in **palyanoldor** (those who wandered into the world) seems related to *palava-* 'to stray, wander' and *Palurin* 'the wide world'; while **virtinoldor** 'thrall-noldoli' contains a form of *virt(y-)* 'servant, slave' and **fairinoldor** 'free-noldoli' a form of *faire* 'free'. The form **hongwir** 'ogres of the north' is carried over from the "Early Chart of Names" (where it is glossed 'ogres, ogresses') but does not appear elsewhere; it might be associated with *ongwe*

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[5] Christopher Tolkien notes that *The Coming of the Valar* "is linked to *The Music of the Ainur* without narrative break" (I 64). *The Music of the Ainur*, according to Tolkien's later recollection, was written sometime during his work on the staff of the Oxford Dictionary, a post he occupied from November 1918 until the spring of 1920 (I 45).

[6] This appears in GL as *Flossibin* (with double *ss*) in the earlier penciled version of the entry for *i-Thlossibin* or *Thlos(s)ibrim* 'the Solosimpi'.

[7] GL as published gives *tilithli* 'elfin'. This is in error, and should read *tilithli* 'a little elf', *tilithrin* 'elfin'.

[8] Pl. *octhaf, octhin* are given erroneously as *ochaf* and *ochin* in GL as published.

[9] *Parma Eldalamberon*, no. 13, p. 120.

'pain' in QL.[10] Similarly, **maulir** 'trolls' might be related to *maule* 'crying, weeping' (in QL under root MAWA 'cry, bleat'), the name perhaps referring to cries made by these monsters or to the weeping of their victims. The name **taulir** 'mountainous-giants' also appears (without gloss) on the early chart, and is perhaps related to *taule* 'great tree' (in QL under root TAVA); if so, these 'mountainous-giants' could foreshadow the much later concept of Ents. One might expect **pilkir** 'pygmies' to refer etymologically to small size, and it could in fact derive from the root PIKI (given in QL with variants PINI, PĪ and derivatives that include *pin*, *pink* 'a little thing, mite' and *pīnea* 'small') via *l*-infixion.[11]

The "Creatures" table concludes with a hierarchical reordering of the seven categories of beings that evokes the medieval and Renaissance concept of the "Great Chain of Being", according to which the universe was arranged in a divinely ordained hierarchy with God at the top, descending down through angels, man, animals, and plants to inanimate matter. A being's place in this vertical chain was determined by the proportion of spirit to matter; the more spirit something contained, the higher in the chain it appeared. Man was believed to stand about midway in this hierarchy, and so it is in Tolkien's version, which notes that the "Children of Men", placed below the Valar, Fays, and Elves and above the Earthlings, Beasts, and Monsters, "thus occupy the middle place in the seven orders".

On another sheet of paper, placed immediately after "The Creatures of the Earth" in the sheaf of loose leaves inserted into Notebook B, there is a short list labeled simply "Valar" that appears to expand on sections D and E of the table, presenting various types of fays and folk of the Valar arranged according to the elemental categories of Air, Earth, Water, and Fire.[12] This list is given below, appended to the "Creatures" table.

About half of the names on the "Valar" list also appear on the "Creatures of the Earth" or in the Lost Tales (or both), including *manir, suruli* (Air-fays); *Tavari, nermir, nandini* (Earth-fays); and *wingildi, oarni, oaritsi* (Water-fays). The remaining names are unique to this text. In the list of Earth-fays, the **pelloini** are apparently fays of towns or hedged fields, the name probably related to *pelle* 'town' in QL (derived along with *pelto* 'hedge, hedged field' from the root PELE[(1)] 'fence in', which suggests that *pelle* might mean 'town' in its obsolete sense of 'enclosed land surrounding a single dwelling'). The **alandri** must be fays of the woods, since Tolkien wrote *aldare* 'wood' against this name in the margin; *aldare* is not in QL but is clearly derived from *alda* 'tree' (in QL under root ALA[(2)] 'spread?').[13] Among the Water-fays, the **nenuvar** are probably fays of lily-ponds (*nēnuvar* 'pool of lilies'), the **aïlior** fays of lakes and pools (*ailin* 'lake'; GL also gives Q *ailo* as the equivalent of Gn. *ail* 'a lake, pool'), the **ektelarni** fays of fountains (*ektele* 'fountain'), and the **capalini** fays of springs (*kapalinda* 'spring of water'). The "Valar" list provides no names under the category of "Fire", although GL mentions *Sacha* 'the fire-fay' (Q *Sāya*), a mysterious being about whom nothing else is ever said.

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[10] The phonetic relationship between *hongwir* and *ongwe* is perhaps analogous to that between the roots HOSO and OSO[(2)] given in QL, the latter said to be "much confused with HOSO".

[11] The Qenya Phonology mentions "nasal (and probably liquid) infixion as a morphological method" in Qenya (see PE 12, p. 25), and it is proposed in QL that *yalta* 'yoke' might derive from ÝATA 'join' via an *l*-infix (see the editorial annotation to root YĻTĻ).

[12] Bodleian Library, Oxford, Tolkien Manuscript S1 / XIV, folio 104r. The top half of this sheet, written in ink, bears what appears to be the beginnings of a revised introduction to the "Name-list to The Fall of Gondolin" plus an entry for the name *Aule* not included in that list. The "Valar" list was written in pencil on the bottom half of this page and separated from the material in ink at the top by a bold horizontal stroke in pencil.

[13] Tolkien also wrote *nan* 'woody region', *nanda* in the margin against *nandini*, this last form identified on the "Creatures" table as 'fays of the valleys'. QL gives *nan (d-)* 'woodland' under root NAŘA.

Tolkien's elemental fays may owe something to the four varieties of elemental "spirit-men" described by Paracelsus: *sylphs* (air), *pygmies* or *gnomes* (earth), *nymphs* (water), and *salamanders* (fire). The *Mánir* and *Súruli* are in fact referred to as "sylphs" in *The Coming of the Valar* (I 66), and QL glosses *'wingild-* as 'nymph'. The placement of the **pilkir** 'pygmies' in section C "Earthlings" rather than section F "Children of Men" indicates that Tolkien's 'pygmies' were probably intended as beings akin to the earth-elementals of Paracelsus rather than to the modern Pygmies of Africa and Southeast Asia.

The Earthlings also include the **nautar** 'dwarves', a form that does not appear in QL, although a rejected outline for the *Tale of the Nauglafring* states that the Necklace was made "by certain Úvanimor (Nautar or Nauglath)" (II 136). GL has Q *nauka* = Gn. *naug* 'a dwarf'. The Lost Tales have little to add on the origins of the Dwarves, only that they "are a strange race and none know surely whence they be" (II 223). The designation of the Nautar as *Úvanimor* 'monsters' can be compared to the notion of Paracelsus that dwarves are *monstra* born of the pygmies or gnomes.[14] He also classifies giants as *monstra*, though born of the sylphs (also called *sylvestres* or 'forest people') rather than the pygmies. The latter idea seems to be echoed by the **ulbandi** 'wood-giants' in the list of Earthlings, and the QL entries *ulban (d-)* 'monster, giant' and *ulbanima* 'monstrous'.

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[14] In a letter to his publishers in 1962, Tolkien alluded to the popular associations arising from this equation by Paracelsus of *gnomus* = *pygmæus* as the reason for his later abandonment of "Gnomes" as a term for the High Elves (*The Letters of J.R.R. Tolkien*, Letter #239). Tolkien also wrote in a draft of Appendix F to *The Lord of the Rings*: "I have sometimes (not in this book) used 'Gnomes' for Noldor and 'Gnomish' for Noldorin. This I did, for whatever Paracelsus may have thought (if indeed he invented the name) to some 'Gnome' will still suggest knowledge" (I 43–4). *Gnomus* as used by Paracelsus is believed to have meant 'earth-dweller', whereas Tolkien intended 'Gnome' (= one of the Noldor) to recall Greek *gnōmē* 'thought, intelligence'. This may not always have been the case, however; the original root-sense of *ñoldo* 'gnome' in QL may have been 'earth-dweller' or 'delver'; see the annotation to the root ŇOL 'to know' in PE 12, p. 67.

The Creatures of the Earth

❖

Isbaroth, Q **Irmaldi** (< **Irmardi**)

A. **Eldar** (*Eglath*), Elves (or fairies).

(1) **Teleri** (sing. **teler**), (*tilthin, Tilith*), (Manwe's kindred). Fairies, including royal clan, **Inwir** (*imrin*), sing. **Inwe** (*im, inweg,* etc.): also including the young elves and fairies of all clans that showed special aptitude for singing and poesies and dwelt in Kôr to perfect their arts, called the **Telelli** (sing. **telelle**), (*tilithlif, tilithli*).

(2) **Solosimpi** (**solosimpe**), (*Simfithrim* or *Flosibin,* etc.) Shoreland pipers (Ulmo's kindred).

(3) **Noldor** or **Noldoli** (**noldo**), (*Golthaf, goltha*), (Aule's kindred), the name of Aule's kindred being afterwards especially attributed to

> the **Noldor** or **haranoldor** (*hangoltha*) who remained in Valinor;[15]
>
> the **Noldoli** or **palyanoldor** (*gwadangoltha*) wandered into the world,[16]
>
> being divided into **virtinoldor** ⎱ thrall-noldoli
>
> **fairinoldor** ⎰ free-noldoli.

(4) Those Elves who originally belonged to these tribes but who never reached Kor were called **Ilkorindi** (**ilkorin**), (*ilcorwaith,* etc.) by the Eldar but called themselves **Qendi** (**qende**), (*Cwennin*). This name was afterwards reapplied (it was their original name in Palisor) for all the reunited elves living in Tol Eressea and speaking **Qenyarin** (*Cweneglin*).

B. **Ūvanimor** or monsters.

Rauki	demons *	⎤	Melko's		* These are probably
Orqi	goblins	⎟	folk		an evil form of D.
malkarauki	balrogs *	⎬			
hongwir	ogres of the north	⎟	⎤		
sarqindi	ogres of the south	⎟	⎦	cannibal giants of lesser size	
maulir	trolls.	⎦			

C. Earthlings.

ulbandi	wood-giants
taulir	mountainous-giants
nautar	dwarves
pilkir	pygmies.

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[15] The sense of this first passage in entry (3) appears to be that after the flight of the Noldoli the name "Aule's Kindred" was especially attributed to those Noldor who still remained in Valinor. According to the Lost Tales "those few of the Noldoli that remained behind were named the Aulenossë or kindred of Aulë, or were taken into the other kindreds, and the Gnome-folk has no place or name remaining now in all Valinor" (I 176).

[16] Note that Gn. *hangoltha* and *gwadangoltha* are singular, while Q **haranoldor** and **palyanoldor** are plural.

D. Fays.

nermir	fay of the meads
tavāri	of the woods
nandini	of the valleys
orossi	of the mountains
	of the rivers.

E. Children of the Gods.

  Mānir, **Suruli**, etc. Very little distinction between these and D.

F. Children of Men.

G. Beasts and Creatures.

  (1) E Valar and their folk
  (2) D Fays
  (3) A Elves or Fairies
  (4) F Children of Men * who thus occupy the middle place in the seven orders
  (5) C Earthlings
  (6) G Beasts & Creatures
  (7)   Monsters

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Valar :–

Air
  manir, **suruli**.

Earth
  Tavari, **nermir**, **nandini**,
  pelloini, **alandri**.[17]

Water
  wingildi, **oarni** (**oaritsi**),
  nenuvar, **aïlior**,[18] **ektelarni**,
  capalini.

Fire

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[17] An unfinished form **ald** was changed to **alandri**.
[18] The final consonant in this word might also be interpreted as an **n**, but **aïlior** is more likely as a plural form.

The Names of the Valar

Among the loose leaves of linguistic material placed inside the front cover of Notebook B (see the introduction to "The Creatures of the Earth", above p. 5) is a sheet of lined notebook paper bearing a parallel list of the names of the Valar in Qenya and Goldogrin (Bodleian Library, Oxford, Tolkien Manuscript S1 / XIV, folio 99 recto), the verso of which bears a chart of primitive consonant groups and their later developments. The list of names originally consisted only of Qenya forms, neatly written at the left of the page. The Gnomish forms were added later, and somewhat chaotically, in a much hastier hand. Several of the Gnomish names on this list also occur in the ink layer of the Gnomish Lexicon — *Bandoth, Belca, Gwani, Telmaithron, Timbrindi* — where they were later changed in pencil to *Bannoth*, *Belcha*, *Gwann*, *Telumaithor* and *Tinthurwin,* respectively (see PE 11, pp. 21, 22, 24, 29, 44).

The name-list from Notebook B is not the same text as the "Valar name-list" referred to by Christopher Tolkien (I 93, 248). The latter list, which bears the title "Corrected Names of Chief Valar", only gives Qenya forms and was written on blank pages near the end of the text of *The Coming of the Valar and the Building of Valinor.* The arrangement of names on the two lists is entirely different, suggesting that neither was directly based on the other; the division by gender in the list from Notebook B is absent in the "Valar name-list", which instead arranges names according to familial groupings. The list in Notebook B is perhaps the later of the two, since it has Q *Ōnen* (the name of Osse's wife) as first written, whereas *Ōnen* only occurs on the "Valar name-list" as an emendation from *Ôwen* (see also I 61, 79).

In the following transcript of the name-list from Notebook B, Qenya names appear in **bold**, Goldogrin in *italics*. Forms unique to this list are analyzed in the notes following the list, and in a few instances translations are also proposed for well-attested names not otherwise glossed in the Lost Tales or the contemporary lexicons. It is also convenient to present here those names from the "Valar name-list" not cited by Christopher Tolkien in his Appendix to *The Book of Lost Tales, Part One.* These are discussed in bracketed paragraphs in the notes to the corresponding entries in the present list.

Manwe	Sūlimo		Manweg	Sulios[1]
(Melko)	Utumnas	Yelur	Belca	Gelodh[2]
Ulmo	Vailimo		Ulum	Bairos[3]
Aule	(Mar)		Ola	Mardh[4]
Mandos [2)]	[(1] Vefantur		Bandoth	Gwefan[5]
Orome [2)]	[(1] (Aldaron)		Orm'	Alossim[6]
Lorien	Olofantur		Glurim	Losfan[7]
Tulkas	Poldōrea		Tulcus	Pologros[8]

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[1] With Gn. *Sulios* compare Gn. *Sulus* 'one of Manwe's two clans of air-spirits' (GL 68) and *Solmoth* 'Lord of Winds' (= Q *Sūlimo*), which had the "older form" *Saulmoth* < *saul* 'a great wind' (GL 67, 68); Gn. *saul* is the phonological equivalent of Q *súl-* (Q *ū* generally = Gn. *au*, e.g., Q *pūle* = Gn. *baul* 'body, trunk'; GL 22).

[The Valar name-list also calls Manwë **Taimo** and **Valtur**. *Taimo* is a masculine form of *Taime* 'the sky' (QL 88); compare Q *Taimoinen*, first day of the *Otsan* or Elvish week, associated with Manwë (below p. 21). *Valtur* means *'King of the Valar' (QL has *Tur (-ûr)* 'king'); compare *Valatúru* in the *Tale of the Sun and Moon* (I 180, 190).]

[2] Q **Utumnas** appears in GL as *Utumnar* (p.18). Gn. *Gelodh* is the phonological equivalent of Q *Yelur* (QL has *'Yelur* (*r* or *s*) < DÝELE, pp.105–6).

[The Valar name-list notes that the son of Melko by Ulbandi was "**Kosomot** or **Kalimbo**," the latter glossed in QL as 'a savage, uncivilized man, barbarian; giant, monster, troll'.]

[3] The form *Ulma* was written above Gn. *Ulum*, then struck out. *Ulum* also appears in the "Official Name List" as *Ulm, Ulum* (**<< Gulum**) = Q *Ulmo* (PE 13, p. 101).

[4] With Gn. *Ola Mardh* (**<< Ola Mara**), compare *Ôla Mar* in GL, equivalent to Q **Aule** (**Mar**). *Mardh* is apparently the Gnomish cognate of Q *Marda* in *i·Talka Marda* 'Smith of the World' (I 180); compare Gn. *Mar* 'Earth, ground, soil' (GL 56), the genitive singular of which appears here in the earlier form *Ola Mara*.

[5] The Gnomish surname of Mandos was first written as *Wefantor*, i.e. *Gwefantor* with grammatical mutation of initial *gw-* > *w-*. *Gwefantor* appears in GL, emended there to *Gwifanthor* (GL 45). The emended form *Gwefan* (with *-fantor* shortened to *-fan*, as also in *Losfan*; see note 7) shows no mutation, in accord with the other Gnomish surnames on this list. The superscript numerals beside **Mandos**[2)] and [(1]**Vefantur** perhaps indicate that these are primary and secondary names; but if so, *Lorien* and *Olofantur* should be similarly marked (see also notes 6 and 21).

[6] Gn. *Orm'* = *Orma* (GL 63) with elision of final *-a* before the initial vowel of *Alossim*. The latter contains †*alos (aloth)* 'forest' (GL 19) + masc. *-im*, seen in *Glurim* (Lorien) and *Thilim* (Silmo) in this list. The ending *-im* also appears in Gn. *Geluim* (Q *Yeloimu*) "name of Belcha when exercising his opposite functions of extreme cold" (GL 38). The superscript numerals beside **Orome**[2)] and [(1](**Aldaron**) might be a slip. If they indicate primary and secondary names, Tolkien may have intended to write them by *Lorien* and *Olofantur* in the subsequent entry, parallel to *Mandos*[2)] and [(1]*Vefantur* in the previous entry.

[7] The first element in Gn. *Glurim* is a variant of *lûr* 'slumber' (GL 55); compare the variation *l-/gl-* seen in several nouns in GL, e.g., *lum* or *glum* 'a cloud'. For masc. *-im*, see note 6. The Gnomish surname *Losfan* contains *oloth* (or *olor*) 'a dream, apparition, vision'. (An unfinished preliminary form *Olosf* was struck out.) The ending *-fan* = *Fanthor* 'the name of each of the two brothers, 1. of sleep, 2. of death' (GL 34), with *(o)loth-fan* > *Losfan*.

[For Lórien the Valar name-list gives the surname **Fulmor**, probably derived from the root FUMU 'sleep' via an *l*-infix: *fu-l-m-*. For liquid infixion as a "morphological method", see the section entitled "The transposition law" in the Qenya Phonology (PE 12, p. 25).]

[8] Gn. *Pologros*, like Tulkas's surnames *Polodrin* and *Polodweg* in GL (p. 18), derives from Gn. *polod* 'power, might, authority' (GL 64).

[The Valar name-list gives **Poldor** as an alternative form of the surname *Poldōrea* (QL has *poldor* 'physical strength' from the root POLO 'have strength') and another surname **Saran** (**d-**), whose etymology is unclear. Perhaps compare Gn. *sarn* 'a stone' (GL 67).]

Falman	**Osse**			
Makar	**(Kostorin)**	**Makarn-** = red hand	*Magron*	*Gothonwi*[9]
Salmar	**(Lirillo) Noldorin**		*Salvor* *Glirlos* *Goldriel*[10]	
Omar	**(Amillo)**		*Ûmor* *Gamlos*[11]	

Nornoros	**Kapalimor**	*Dornod* *Cablin* *Drondos*[12]	
Silmo		*Thilim*[13]	
Fionwe	**Ūrion**	*Fionweg* *Auros*	
Telimektar		*Telmaithron*[14]	

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[9] Q **Kostorin** is related to *kŏr (kŏs-)* 'war' and *kosta-* 'debate, dispute' < KOSO 'strive', which is related to Gn. *goth* (QL 48). Its structure parallels that of *Noldorin*, probably a shortened form of adj. *noldorinwa* 'goblin' (i.e., 'gnomish') < *Noldo* 'gnome' (QL 67). Gn. *Gothonwi* contains *goth* 'war, strife' (GL 42) + the abstract noun suffix *-nwi* seen also in Gn. *naithonwi* 'misery' < *naitha-* 'lament', and *nathanwi* 'fatherhood' < *nathon* 'father' (GL 59).

[10] Gn. *Salvor* is cognate with *salum* *'harp' in *thlim salum* *'folk of the harp' in the "Official Name List" (PE 13, p. 104); compare Q **Salmar**, from *salma* 'lyre, small harp' (QL 81). Gn. *Glirlos* = Q **Lirillo** ('Valu of Song' < *liri-* 'to sing', QL 54) and contains *glîr* 'a song, poem' or a *gl*-variant of Gn. *lir-* 'sing' (GL 39, 54). The ending *-los* is a masculine agentive = Q *-illo,* and is also seen in Gn. *Gamlos* = Q *Amillo* (cf. note 11).

[11] Gn. *Ûmor* contains *ûm* 'voice' (GL 74). Compare Q *Ómar*, "whose voice is the best of all voices" (I 75), from Q *ōma* 'voice' (QL 69). Gn. *Gamlos* = Q **Amillo** ('one of the Happy Folk (the Valar); Hilary', QL 30). The name *Hilary* is derived from Latin *hilaris* 'cheerful'. The meaning of the Qenya form suggests that Gn. *Gamlos* is an agentive < *gama-* 'call, shout to' (GL 37), perhaps meaning *'one who shouts with joy'. Gn. *gama-* is also cognate with Q *yamin* 'shout, call'. This varying correspondence of initial Gn. *g-* to initial *y-* or lack of initial consonant in Qenya may also be seen in Gn. *ger* 'ore, metal' (GL 38) and Q *yere(n), ere(n)* 'iron or steel' (QL 36).

[12] Q **Kapalimor** is from *kapalima* 'bounding, leaping' < KAPA 'leap, spring', and the adjectival ending *-lima* also occurs in *karpalima* 'tricky, clever, wily' < K^ARP^AR 'pluck' (QL 45). Gn. *Cablin* is from *cab-* 'jump, leap' (GL 24), with *-lin* = Q *-lima*. *Cablin* replaces an earlier form *Cabol,* which ends in the adjectival/participial suffix *-ol* (seen, e.g., in Gn. *mugol* 'taciturn' < *mug-* 'keep silent, say nothing', GL 58). Gn. *Drondos* appears in GL as *Drondor* (>> *Dronūrin*) 'messenger of the Gods' (p. 31), compared there to Q *Nornore* (< *noronōr-*). Gn. *Dornod* must also derive from *noronōr-*, a reduplicative form of root NORO 'run, go smoothly, ride, spin, etc.' (QL 67).

   [The Valar name-list calls Nornore **Vastor** (< *vastan* 'rush, of both noise and speed', QL 100) and **Endor** (struck out, with *-ndor* perhaps derived from the same NORO 'run' that underlies *Nornore*). Below *Nornore*, *Vastor*, and *Endor* in the name-list are three words in parentheses: **LŪMIE, ENGETOR, AMBAR(T-).** QL gives *engetor* 'fate, hap, luck' and *Ambar (rt)* 'Fate' (p. 34–5, 66). *Lûmie* does not appear there but does resemble *lūme* 'time' and *lūmia* 'pertaining to time, temporal' (p. 56). It is said in *The Coming of the Valar* that after death most of the spirits of Men came to dwell on the plains of Arvalin; and as they waited there for the "Great End", Nornore would at times arrive to lead a lucky few to live in Valinor (I 77). Perhaps *Lûmie* *'Timeliness', *Engetor* 'Luck', and *Ambar(t-)* 'Fate' refer to Nornore in his function as the guide of Men from their purgatorial stay in Arvalin to the heavenly bliss of Valinor.]

[13] The stem *thil-* in Gn. *Thilim* also appears in a group of entries from the earlier pencil layer of GL: *Thil* 'the moon', *Thilgrost* 'Hall of the Moon King', etc. (p. 72). These forms in *thil-* were all crossed out and replaced by forms in *sil-* (*Sil, Silgrost,* etc.), including *Silma* = Q *Silmo* (p. 67). For masculine *-im*, see note 6.

[14] The diacritical marks in *Telmaithron* might indicate that the *-m-* also occured as *-um-* (? = syllabic *m̩*). GL has an earlier pencil entry *Telumaithron*, later replaced by *Telumaithor*, and also Gn. *telm, telum* 'roof; sky' (p. 70).

(Kēmi)	**Yavanna**	**Palūrien**		*Ivon*	*Plauril*[15]
Varda	**Tinwetāri** (or **Tinwevarni** : **Tinwevarda**)			*Bridhil*	*Timbrindi*[16]
Fui Nienna	**Qalmetāri**	**(Heskil Nūri)**		*Fui*	*Nennir*[17]
Vāna	**Koiretāri**	**Sāri**		*Gwani*	*Ostril Cuilbrindi*[18]
Nessa	**Tirunil**			*Geneth*	*Tessa*[19]
Ōnen	**Wingilla**[20]				

[15] With Gn. *Plauril* compare *Belaurin* and *B(a)laurin* in GL, the latter described as "the more phonetically correct form" (p. 22).

[The Valar name-list calls Kémi (**Heri**) **Yavanna** (<< **Tyavanna**). QL has *heri* 'Lady', "usually only in vocative, especially addressed to the Valir" (p. 40). The earlier form *Tyavanna* might contain TYAVA 'savour, taste', whence *tyava-* 'it tastes of, reminds one of' and *tyausta* 'savour, flavour' (QL 49), perhaps referring to Kémi as the goddess providing the savory fruits of the earth.]

[16] With Q **Tinwevarni**, **Tinwevarda** compare Q *Īlivarni*, *Īlivarda* (only given in GL), in which Q *īle* = Gn. *gail* 'a star' (GL 37). QL has *varni* 'queen', derived from the same root VṚDṚ as *Varda* (p. 102).

[17] The Gn. equivalent of Q **Fui** was first written here as *Fuil*, the same form that appears in GL (pp. 18, 36). *Fuil* on this list was then changed to *Fui*, which only occurs in Gnomish as a common noun *fui* 'night' (p. 36).

[The Valar name-list also calls Fui **Tāri-Qalme**, which appears with the elements reversed as *Qalmë-Tári* 'mistress of death' in *The Coming of the Valar* (I 66). Other examples of the former order of elements include *Tári-Laisi* 'mistress of life', a name of Vána (I 67), who is also called *Tāri-Koire* on the Valar name-list (see note 18).]

[18] Q **Koiretāri**, like Vána's other surname *Tári-Laisi* (I 67), means 'mistress of life' < *koire* 'life' (QL 48). Gn. *Cuilbrindi* contains *cuil* 'life' and *brindi* 'queen, princess', the latter word subsequently replaced by *bridh(n)ir* (GL 24, 27). Q **Sāri** (a later addition to the Qenya names on this list) appears in the Lost Tales as a name of the Sun (I 186), evidently a feminine form of *sāra* 'fiery' (QL 81). Vána is associated with the Sun in the Lost Tales; thus Urwendi, the mistress of the Sun, was in origin one of the maidens of Vána, and the Sun was called "the Lamp of Vána" by the Gods (I 187). Gn. *Ostril* or *Ostaril* (the reading is uncertain) probably means *'summer maiden' < *ost*[(2)] (= *aust*) 'summer' + the fem. ending *-ril* seen also in *†bedhril* 'wife' (GL 20, 22, 63).

[The Valar name-list includes several rejected surnames for Vána: **Koire** (cf. *koire* 'life' in QL), **Tāri-Koire** (*'mistress of life'), and **Vanesse**, apparently = the common noun *vanesse* 'beauty' (QL 99).]

[19] Q **Nessa** is not translated in the early lexicons, but the Lost Tales' mention of the "fair lawns" and "green swards" on which she loved to dance (I 75, 99) suggests that her name was originally cognate with *nesse* 'herb, grass, fodder' and *†nes*[(1)] (*ness-*) 'mead, valley, land' (QL 66). Later, in the *Etymologies*, *Nessa* means 'young' < base NETH 'young', *The Lost Road and Other Writings* (henceforth V), pp. 376–77. The element *-neth* in Gn. *Geneth* probably = Q *Nessa*; compare Gn. *nethli* 'long lush grass, little meadow' (GL 60). The first element in *Geneth* is obscure, but the name's structure seems to anticipate her later Noldorin name *Dineth* 'Bride' < *dî* 'bride, lady' + *neth* 'young' (V 377–78, s.vv. NETH, NĪ[1]).

Nessa's Qenya surname as first written was **Liltassi**, evidently *'the Dancer' < *lilt-* 'to dance' + fem. ending *-ssi*, perhaps comparable to *-sse* in *heresse* 'sister' vs. *herendo* 'brother' (QL 40, 55). **Liltassi** was replaced by **Tirunil**, which might contain a variant of PIRI, whence *piri-* 'spin, turn' and *pirute* 'a swirl, twisting, pirouetting' (QL 74), analogous to the variation in initial P-, T- apparent in the roots PIWI *'fat' (whence *piu* 'calf of leg') and TIWI 'thick' (whence *tyū* 'thigh').

Gn. *Tessa* 'Girl' appears in the GL entry for *li* 'with, and' (p. 53–4), which originally ended with the example *gontha li dessa* 'boy and girl', where *dessa* = *tessa* with grammatical mutation. This phrase was later struck out, and *tessa* does not appear in the T-entries at all, though the poetic meaning 'maiden' was added to the existing entry for *tess* 'little flower' (p. 70). In the final text of GL, 'boy' and 'girl' are expressed by *nogin* 'boy, lad, urchin' and *gwennin* 'girl'. *Tessa* on this list replaces a rejected name (now difficult to read), possibly *Tes Wendi*, in which *Wendi* = *gwendi* 'maiden, little girl' (later emended in GL to *gwethli*, p. 45). The mutation *gw-* > *w-* also occurs in other two-part names such as *Man'Wanweg* < *Gwanweg* and *Tinfang 'Warbilinc* < *Gwarbilin* 'Birdward' (p. 43, 70).

[20] The name of Ossë's wife first appears in the Lost Tales as *Ówen*, meaning 'mermaid' < *†Ô* 'the sea' + *'wen* 'maid, girl', later replaced by *Ónen*, apparently *'Seawater' < *nen* 'river, †water' (QL 65, 70, 103). Q **Wingilla** might be a variant of *'wingild-* 'nymph' or a diminutive of *'winge* 'foam, spindrift, froth, scud' — compare *lotella* 'a

Measse [2)]   [(1] **Tarkil**[21]
Nieliqi   **Wendīne**[22]
ERINTI   **LOTEL**[23]
TINDARIEL[24]
URWEN

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floret' < *lōte* 'a flower, bloom' (QL 55, 104).   A form **Uen** was struck out after **Wingilla**; compare *Uin* 'the Primeval Whale' and Ónen's name *Ui* 'Queen of Mermaids' (QL 97).

[21] Q **Tarkil** probably derives from TARA[(2)] 'to batter, thud, beat', since Meássë fared among the vassals of her brother Makar "and egged them to more blows" (I 78).   This form later acquired a very different meaning and application.   The *Etymologies* derives *Tarkil* from **tāra-khil*, comparing it to other Quenya derivatives of KHIL 'follow', such as *hildi* 'followers' = 'mortal men' (V 364); the first element must be a form of **tārā* 'lofty' (p. 389), so that *Tarkil* evidently means ***'noble (mortal) man'.   In the 2nd edition of *The Lord of the Rings*, Appendix F, *Orcs and the Black Speech,* Tolkien refers to *tarkil* as "a Quenya word used in Westron for one of Númenorean descent" (p. 409).   The superscript numerals beside **Measse**[2)] and [(1]**Tarkil** might indicate primary and secondary names; see notes 5 and 6.

[22] Nieliqi's Qenya surname **Wendīne** means ***'Little Maiden' < *'wendi* 'maiden' + *-īne*, an ending compared to *inya* 'tiny' under root INI 'small' (QL 42, 103).   *The Coming of the Valar* notes that Amillo sang "in the gardens of Oromë when after a time Nielíqui, *little maiden*, danced about its woods" (I 75, emphasis added).

[23] **ERINTI**, not translated in the Lost Tales or early lexicons, is probably a phonological adaptation of *Edith* into Qenya, referring to Edith Bratt, who married Tolkien on Wednesday, March 22, 1916.   The name could be derived from a primitive form **Edinþ-* (with infixed nasal) through the normal Qenya development of medial *d > r* and *nþ > nt*, and the addition of the feminine suffix *-i* (as in *tári* 'queen', QL 87).   The sound changes are described in the Qenya Phonology — medial *d > z > r* implied by the charts of primitive Eldarin consonants and their later Cor-eldarin developments, and nasal + *þ > nt* stated explicitly (PE 12, pp. 15–16, 19).   Alternatively *Erinti* might be derived from **Ediþ-* and the feminine ending *-ni* (as in *varni* 'queen' QL 102), with **Ediþ-ni > *Edinþi* by metathesis of *þn > nþ*.   However, the Qenya Phonology states that the "transposition law" whereby a voiceless stop + nasal > nasal + stop (e.g., *tn > nt*) "has no certain cases of occurrence with any spirants" (p. 25).

   Not much is said of Erinti in the Lost Tales, but according to QL she was "the Vali of love, music, beauty and purity... She and Noldorin, and his brother Amillo, alone have left Valinóre to dwell among the Inweli, Noldor, Eldar, and Teleri in (Inwenóre) Tol Eressea" (p. 36).   Given the potential derivation of *Erinti* from *Edith*, it seems likely that Noldorin, his brother Amillo ('Hilary', QL 30; "youngest of the great Valar", I 67), and Erinti ("also often called *Akairis*, or bride", QL 36) are to some extent mythological representations of Tolkien, his younger brother Hilary, and his bride Edith.   As noted before (*Vinyar Tengwar,* no. 40, p. 9) this is supported by three terms for divisions of the year named for these Vali: *Erintion* "is the second half of *Avestalis* or January (as *Lirillion* is the first)"; and *Amillion* is 'February' (QL 30, 36).   Tolkien's birthday is on January 3, Edith's on January 21 and Hilary's on February 17 (see Humphrey Carpenter, *J. R. R. Tolkien, A Biography,* pp. 14, 38).   Also, Tolkien and Edith chose a Wednesday to get married "because that was the day of the week on which they had been reunited in 1913" (Carpenter, p. 79), and in the *Otsan* or "Elfin Week" Wednesday is associated with Erinti and Fionwe as well as their parents Manwë and Varda (see "Otsan and Kainendan", below p. 21).

   Erinti's surname **LOTEL** might be a shortened form of Q *lotella* 'a floret', diminutive of *lōte* 'a flower, bloom (usually of large single flowers)'; compare the discussion of *Wingilla* in note 20.

[24] **TINDARIEL** must refer to Wendelin, wife of Tinwë Linto (later Melian, wife of Thingol), whose original name in the Lost Tales was *Tindriel* (I 106-7, 131).   The meaning of *Tindariel* is not clear, but it probably derives from the root TINI 'twinkle' (QL 92), which is also the source of the name of Tindariel's husband *Tinwë* or *Tinto* (QL has *tinwe* 'star' and *tint* '(silver) spark') and probably that of their daughter *Tinúviel*.   The latter is not translated in the Lost Tales or the lexicons, but is glossed as 'Starmantled' in the alliterative *Lay of the Children of Húrin*, written during the period 1918–25 (see *The Lays of Beleriand,* pp. 3–4, 124).

Otsan and Kainendan

Among the loose leaves of linguistic material J. R. R. Tolkien placed inside the front cover of Notebook B, "Names to Book of Lost Tales", are two lists written in pencil, entitled "The *Otsan* or *Otsola* of the Elves" and "The *Kainendan, Kainella* of the Valar".[1] In Notebook C, the little pocket-book "which goes back to 1916–17 but was used for notes and suggestions throughout the period of the *Lost Tales*" (II 254), there is a note referring to these two texts:[2]

The Elfin Week

> The Gods keep the "**Kainendan, —ella**" of the Gods (or fortnight), (*caineglad*).
> The Elves & Gnomes the **Otsan** or **Otsola** (*oglad*) of the Elves.[3]

Here the *Kainendan* is referred to (or glossed) as a 'fortnight'. Also, while the title of the *Kainendan* manuscript describes it as used by "the Valar, Eldar, etc.", in this note Tolkien revised his conception to suggest that only the Gods observed the *Kainendan*, while the *Otsan* was exclusive to the Elves and Gnomes.

Otsola, the longer of the two Qenya names for the seven-day week, is found in the Gnomish Lexicon, which gives *ochlad* 'week', derived from *ot·g'lāta* and compared with Q *otsola*.[4] The first form in this entry was originally *oglad*, changed in ink to *ochlad*, so the two texts containing the Gnomish form *oglad* must predate the ink layer of GL, composed in 1917. Both *otsola* and *oglad* 'week' begin with a form of the word for '7': the Qenya Lexicon has *otso* '7' under the root OTO 'knock', and GL has *odin* 'seven — (orig[inally] many)'.[5]

The etymological form *ot·g'lāta* shows that the ending *–(g)lad* in *oglad* is from earlier *galāta or *kalāta, with syncope of the vowel in the first syllable (and assimilative voicing of the initial consonant in the resulting cluster, if it was originally voiceless). This is presumably related to Gn. *glâ* 'day, daytime (time Sun is above horizon)', said to be cognate with Q *kala* < *kalā* (GL 39). The literal sense of *oglad* is thus *'(a period of) seven days'. The entry *glâ* was rejected and apparently replaced by Gn. *gala* 'light, daylight', also equated with Q *kala,* and explicitly derived from *gal-* 'shine (golden, as the Sun)' (GL 37). This change seems to have established the etymology of Q *kala* as deriving from earlier **galā,* with devoicing of the initial stop. (For a phonological parallel, cf. the Qenya root KOSO 'strive' cognate with Gn. *goth* 'war, strife', QL 48.)

In Q *Otsola* the element *–la* appears to derive directly from **g'lā*, without the suffix *-ta* (> *-d*) seen in the Gnomish forms. Since original *k* in Qenya did not become voiced through contact with *l* (cf. *alka* 'ray' < *ak'lā*, QL 30), this **g'lā* must derive from an earlier Eldarin form *galā

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[1] Bodleian Library, Oxford, Tolkien Manuscript S1 / XIV, folios 100 and 102. For the contents of Notebook B and the current disposition of the loose leaves originally placed with it, see "The Creatures of the Earth", above p. 5.

[2] Notebook C is catalogued at the Bodleian as Tolkien Manuscript S1 / XIII; the note on "The Elfin Week" appears on folio 75 verso. For other references to this notebook, see I 23, 171.

[3] In the first sentence the first occurrence of the word "Gods" is a revision of "Elves", and in the second sentence the phrase "Elves & Gnomes" was originally just "Gnomes".

[4] The apostrophe in the etymological form *ot·g'lāta* was inadvertently left out in the published version (GL 62).

[5] When published this hastily written entry was misinterpreted as *odin* 'severe — (aj. many)' (GL 62).

rather than *kalā*. It may have been conceived of originally as cognate with the root ALA 'light' in QL, equated there with KALA (perhaps as a dialectal variant), but later rejected (p. 29).

Kainendan and *Kainella*, the two Qenya names for 'fortnight', begin with an element *kainen* (with *nl* assimilated to *ll* in *Kainella*), which also occurs in Q *leminkainen* '23', an entry grouped in QL with *lemin* 'five' and *lempe* '10' under a root LEH. Since *lemin* 'five' appears to be the first element in *leminkainen, kainen* could here mean '18': 5 + 18 = 23. Tolkien would later write that the "Eldar preferred to reckon in sixes and twelves as far as possible" (*The Lord of the Rings,* Appendix D, p. 385), and duodecimal forms in QL such as *olwen* '36' (from *ole* 'three' under root OLO[(1)] 'tip'), *otwen* '84' (from *otso* 'seven'), and *tuksa* 'gross, 144' show that this concept dates back to the Lost Tales. The form *kainen* '18' might derive from *kaina* 'done, actual, real' (in QL under root KAHA 'cause'), perhaps because 18 was the point at which an important sequence in counting by sixes (3 x 6) was 'done' or 'realized'.[6] In *Kainendan, Kainella* the element *kainen* cannot specifically refer to '18', for the 'fortnight' of the Valar, like its modern equivalent, consists of fourteen days (*fortnight* is from Old English *feowertyne niht* 'fourteen nights'). These words for 'fortnight' might use *kainen* in its more general etymological sense, to refer to a set number of days regarded collectively as 'done', or perhaps 'completed, complete'.[7]

If *kainen* refers to a 'completed' sequence in the duodecimal counting system, it might alternatively apply to the number 12, in which case *leminkainen* '23' could be analyzed as *lemin-* '11' + *kainen* '12' = 23. QL gives *minqe* 'eleven', cognate with *mir* 'one' and thus probably a decimal form, expressing this number implicitly as 'one more than the base (ten)' or 'the first in the next sequence (of ten)'. In a duodecimal system the comparable implicit meaning for *minqe* would be *'one more than twelve'; so that *lemin-* may be an explicit decimal form for 'eleven'= the root LEH '10' + *mi(n)-* 'one' (for which also cf. Gn. *min* 'one single', GL 57). Interpretation of *kainen* as '12' would make sense in the forms *Kainendan, Kainella* 'fortnight', if the '*kainen* of days' were considered to be a special kind of *kainen,* slightly larger to accomodate its commemorative purpose, in similar fashion to our use of the phrase *baker's dozen* to mean '13'.

The names of the days of the *Otsan* refer to the domains of responsibility of the groups of Valar in the accompanying table, which gives beside each group a list of the components of its domain. Each name is clearly related to a term found in QL for the corresponding domain or its

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[6] In the late essay *The Rivers and Beacon-hills of Gondor* (c. 1967–69), Tolkien states that "beside the decimal numeration a complete duodecimal system was devised for calculations, some of which such as the special words for 12 (dozen), 18, and 144 (gross), were in general use" (*Vinyar Tengwar,* no. 42, p. 24). An example of a "special word" for 18 appears in a chart of numerical stems in the "Valian and Oromian languages", probably contemporary with the *Lhammas* texts of the late 1930s (which also use the term "Oromian" = "Quendian"). This chart gives the duodecimal stem *nakat* '18' (Q *nahta*), the derivation of which is not clear, though its structure parallels that of the stem *rasat* '12' on the same page (compare RÁSAT 'twelve' in the *Etymologies*). The chart gives '19' as "1 + *nakat*, etc.", the "etc." indicating that 20–23 are similarly formed by addition (so that '23' would be 5 + *nakat*), with '24' expressed by multiplicative *yurasta* (*'two twelves').

[7] In the account of Qenya numerals in the Early Qenya Grammar (in this issue), which represents the next stage in the development of Qenya after the Lost Tales period, *kai* 'ten' is related to an adjective *kaina* and noun *kaino*, both meaning 'whole', with *kai* expressing 'ten' in the sense 'all fingers' (below pp. 49–51). There *kainen* is said to be a partitive form of *kai* used to express multiples of ten, such as *leminkainen* '50', *otsokainen* '70', etc. These meanings of *kaina* and *kai* can be seen as a logical development (in an external sense) from the earlier meanings of *kaina, kainen* in QL and the *Otsan* and *Kainendan* charts: 'done, realized' >> 'completed, complete' >> 'whole, all'.

principal component. Thus *Taimoinen* is derived from *Taime* 'the sky';[8] *Falassien* from *falas(s)* 'shore, beach'; *Palūrien* from *Palurin* 'the wide world';[9] *Sainen* from *Sā* 'Fire, especially in temples, etc.'; *Poldōrien* from *poldor* 'physical strength'; *Mūrien* from *muru-* 'to slumber'; and *Fuinen* from *fui*, equated in QL with *hui* 'fog, dark, murk, night'.

The names are derived with the endings –*ien* (*Falassien, Palūrien, Poldōrien, Mūrien*) and –*inen* (*Taimoinen, Sainen, Fuinen*). The former is used to derive nouns such as *kasien* 'helm(et)' < *kar* (*kas-*) 'head', or *laukien* 'vegetable or kitchen garden' < *lauke* 'vegetable, plant species', and place-names such as *Harwalien* 'a region on borders of Valinor' < *har* 'near' and *valar*, or *'Walien* 'land of the brown men, tropics' < *'walna, 'walin(a)* 'brown'. The latter ending is used to derive adjectives such as *kuluinen* 'golden' (in *Parma Kuluinen* 'the Golden Book') < *kulu* 'gold'. Both endings are also used to derive personal names such as *Lōrien* 'King of dreams' < *olor, olōre* 'dream' or *lor-* 'slumber', and *Timpinen* 'a fluter', a name of Tinfang Warble < root TIFI.

The names of the fourteen days of the *Kainendan* are all compounds derived from particular names of the Valar together with the element –*san* or –*ran*. This element is a reduced form of Q *sana* 'day', given in GL as equivalent to Gn. *dana* 'day (24 hours)', both attributable to an earlier historical form **dana*, which is attested in the etymologies of two words in GL: *maidhon* 'midday' < **megdana* and *Saidhon* 'noon' < *sek'·ðana* 'midday'.[10] The historical development of initial **d-* > *s-* in Qenya is exemplified in QL by several roots in the S-entries beside which Tolkien added parenthetical root-forms in Đ- to indicate that the initial S- was derived from earlier Đ-. These include SAPA (ĐAPA) 'dig, excavate', SOTO (ĐOTO) 'drop, fall', and SORO (ĐORO) 'sit'. This last root has derivatives *sōra* 'seat', *sorin* 'throne', and *sorto-* 'set, settle', all of which have Gnomish cognates in GL beginning with *d-* (*dorn* 'seat', *doros* 'throne', *dortha-* 'to settle'), exhibiting the same phonological correspondence seen in Q *sana*, Gn. *dana* 'day'.

The concept that **d-* > *s-* in initial position in Qenya must postdate the statement in the Qenya Phonology that "*d* > *z* > *r* everywhere, except (1) initially > *d* ?" (*Parma Eldalamberon*, no. 12, p. 24). But other exceptions to this rule given in the Phonology are consistent with the forms taken by the same component **dan(a)* in various compound words; for example, "(2) *rd, nd, ld, zd* > *rd, nd, ld, rd*" accounts for *Kainendan* < **kainen-dan*, and "stop + *d* > *ts, ps, ks*" explains *Otsan* < **ot-dan*. There is also a note on a dialectal development of "*rd* > *rz* > *rr* or *´r*, as *marda*, dialectal *mára*". In other words, dialectally *rd* could result in *r* accompanied by lengthening of the preceding vowel, a development seen in *Fantōran* < **fantor-dan*, the name for Wednesday in the 1st week of the *Kainendan*. According to QL, *Fantor* is a name applied to both Lórien and Mandos, also distinguished as *Olofantor* and *Vefantor*.

The change of intervocalic *d* > *z* > *r* is attested in QL, as in root YAĐA > *yara* 'a gloom, blight, lowering darkness'. This could explain *Nessaran* < **Nessa-dan*, the name for Thursday in the 2nd week of the *Kainendan*. Most of the day-names in the *Kainendan*, however, employ the suffix -*san* following a vowel (*Manwisan, Ulmosan*, etc.), probably due to analogical leveling with independent *sana* 'day'. This is also the case with *Onensan*, Friday in the 2nd week, for which one might expect **Onendan* if it were parallel to *Kainendan* < **kainen-dan*. An erased word *Lomisanar* visible above the title of the *Kainendan* shows this leveling process

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[8] The "Valar name-list" includes a form *Taimo* as a secondary name of Manwe (see above p. 12, note 1).

[9] QL also equates *Palūrien* with the name *Yavanna*, and GL compares it to *Belaurin*, one of her Gnomish names.

[10] The entry for *maidhon* 'midday' was struck out, and *Saidhon* 'noon' was probably intended as its replacement.

extended beyond the day-names of the fortnight.[11] The etymologically regular form *Nessaran* may have resisted this leveling to avoid the clash of *ss* and *s* that would occur in **Nessasan*.

For the Saturday in the 2nd week Tolkien lists only *Salmar* and *Omar,* the names of the Valar associated with the day, rather than the name of the day itself. Perhaps he was uncertain whether a day-name based on one of these should be parallel to *Makarnisan* (derived from *Makar*) or to *Fantōran* (derived from *Fantor*), or he may have intended to devise a name referring to both Salmar and Omar on which to base the name of the day.

Six of the days of the *Kainendan* have alternative names that refer, like the names of the *Otsan,* to the characteristic responsibility of the Vala after which the day is primarily named. Thus *Sūlisan* (Manwe's day) can be compared with the QL entry *sūlime* 'wind'; *Vaisan* (Ulmo) with *Vai* 'the outer ocean'; *Marasan* (Aule) with *mar* 'dwelling of men, -land, the Earth'; *Poldosan* (Tulkas) with *poldor* 'physical strength'; *Tinwesan* (Varda) with *tinwe* 'star'; and *Koirisan* (Vána) with *koi, koire* 'life'. These alternative day-names are also reminiscent of secondary epithets for these Valar, such as *Manwe (Sûlimo), Ulmo (Vailimo), Aule (Mar), Tulkas (Poldōrea), Varda (Tinwetâri),* and *Vána (Koiretâri).*[12]

The origins of the modern seven-day week are uncertain. Carl Darling Buck, in his *Dictionary of Selected Synonyms in the Principal Indo-European Languages*, summarizes its known history as follows:

> The seven-day week was unknown in Europe until its importation from the East. Whatever its ultimate source and explanation, the seven-day week is definitely known as an ancient Jewish institution. Hence first the Jewish week and, somewhat later, with an admixture of oriental astrology, the planetary week became known to the Greeks and Romans. It spread to the rest of Europe, probably to some extent before but mostly with the spread of Christianity.[13]

Tolkien perhaps intended the *Otsan* and *Kainendan* to provide the "ultimate source and explanation" of our own seven-day week. But since the Lost Tales depict the survival of Elvish culture well into the Christian era, it is also possible that Tolkien intended the reverse to be true, that the *Otsan* and *Kainendan* were influenced by the week of Men, much as Tolkien envisioned the European society of the early Middle Ages influencing the vocabulary of Qenya, adding to it such concepts as *aimaktu* 'martyr', *aimo* 'saint', *anusta* 'monastery', *anustar* 'monk', *evandl* 'Christian missionary', *evandilyon* 'gospel' and *tarwe* 'a cross, Crucifix' (all in QL). In Judeo-Christian tradition, Sunday is regarded as the first day of the week (the Sabbath, Saturday, being the last), and both weeks comprising the *Kainendan* begin on Sunday, the first dedicated to Manwe and the second to Kémi (Yavanna). The *Otsan,* however, is unusual in that it begins on Wednesday, which it associates with Manwe and Varda and their children, Fionwe and Erinti. This was perhaps meant to create an association between Manwe, Lord of the Valar, and Woden (Odin), chief of the Germanic gods after whom Wednesday is named (Old English *Wodens dæg* 'Woden's day'), while still according Manwe the honor of having his day come first in the week.[14]

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[11] *Lomisanar* is clearly a variant of *Lomendánar* 'the days of Gloaming' in *The Coming of the Valar* (I 69).

[12] *Koiretāri* appears as a surname of Vána on a list of names of the Valar in both Qenya and Goldogrin, included among the loose leaves placed with Notebook B (see "The Names of the Valar", above p. 12).

[13] University of Chicago Press, 1949, pp. 1004-5 (quoted from the 1988 facsimile paperback edition).

[14] The association of Erinti with the day *Taimoinen* may provide another explanation for equating it with Wednesday. Tolkien apparently based the name *Erinti* on that of his wife Edith, and incorporated other connections between Edith and himself into the early conception of the mythology in QL (see "The Names of the Valar", above

There is nothing quite comparable to the *Kainendan* of the Valar in Tolkien's later writings. In the *Etymologies*, however, under the base LEP 'five', "the Valian week" is described as consisting of five days: *(Ar)Manwen, (Ar)Ulmon, (Ar)Veruen, (Ar)Fanturion,* and *Nessaron* or *Neldion.* The 1st, 2nd and 4th of these are synonymous with the corresponding day-names of the *Kainendan — Manwisan, Ulmosan* and *Fantōran.* And indeed the Valar referred to in the 3rd and 5th days of the earlier scheme — *Aulisan* and *Tulkassan* — are each included within the reference of the two later names, *(Ar)Veruen* 'of the Spouses' being dedicated "to Aule and Yavanna," and *Nessaron / Neldion* "to the three younger Gods, Osse, Orome, Tulkas."[15]

Tolkien's later conception of the week of the Elves, presented in Appendix D to *The Lord of the Rings,* is only broadly comparable to the earlier *Otsan.* The *enquië* or six-day week has names referring to the Stars, the Sun, the Moon, the Two Trees, the Heavens, and the Valar or Powers. Of these only Quenya *Menelya,* Sindarin *Ormenel* 'Heavens' Day' is synonymous with a day-name of the *Otsan — Taimoinen.* Also Quenya *Elenya,* Sindarin *Orgilion* ('Star-day') is comparable to *Tinwesan,* the alternative name for Monday of the 2nd week of the *Kainendan.*

Somewhat more remarkable is the concept that the Númenoreans for the most part "retained the dedications and order" of the week of the Elves, but "added a seventh day, the 'Sea-day' *Eärenya (Oraearon)* after the Heavens' Day". This seven-day week was adopted by other Men and ultimately preserved by the Hobbits, although "the forms were much reduced," and by "the time of the War of the Ring these had become *Sterday, Sunday, Monday, Trewsday, Hevensday* (or *Hensday*), *Mersday, Highday*" (Appendix D, pp. 388–9). Thus Númenorean *Menelya* and *Eärenya* are in the same position relative to our own seven-day week as their synonyms *Taimoinen* (= Wednesday) and *Falassien* (= Thursday) in the *Otsan* of the Elves.

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p. 15, note 23). Tolkien and Edith chose a Wednesday to get married "because that was the day of the week on which they had been reunited in 1913" (Carpenter, p. 79), and Tolkien may have felt this day marked a new starting-point in his life.

[15] *The Lost Road,* p. 368. The form *Nessaron,* although different in meaning (being the genitive pl. of *nessa* 'young', given in the *Etymologies* under root NETH), is remarkably close in form to *Nessaran,* the name for Thursday in the 2nd week of the *Kainendan.*

The **OTSAN** or **OTSOLA** (*oglad*)
of the Elves[16]

1.	Wednesday	**Taimoinen**[17]
2.	Thursday	**Falassien**
3.	Friday	**Palūrien**
4.	Saturday	**Sainen**[18]
5.	Sunday	**Poldōrien**
6.	Monday	**Mūrien**[19]
7.	Tuesday	**Fuinen**

(1)	**Manwe** & **Varda** — (**Fionwe**, **Erinti**)	The heavens, the winds and air, and the Earthly bodies ❖ Music of violins[20]
(2)	**Ulmo** — **Osse**, **Onen**, **Salmar**	The sea, waters and founts. Music of harps · of wind
(3)	**Yavanna**, **Vana**, **Nessa**	Earth, womanhood, growth, sunshine, laughter, dance, etc.[21]
(4)	**Aule** (**Melko**)	Fire, metals, crafts
(5)	**Tulkas**, **Orome**,[22] **Makar**	Manhood, strength, games, wine
(6)	**Lorien**, **Salmar**, **Omar**	Sleep, dreams, fancy, poesy, imagination, musics
(7)	**Mando Vefantur**, **Fui Nienna**[23]	death, darkness, sorrow.

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[16] An **Ō** was written above the **S** in **OTSAN**, perhaps indicating an alternative form ***OTSŌN**. Note that in the title "The **KAINENDAN** of the Valar', **KAINENDAN** is an emendation from **KAINENDON**. It is also possible that an alternative form ***OTŌSAN** was intended. The phrase "of the Gods" **>>** "of the Elves".

[17] **Taimonen >> Taimoinen**.

[18] **Fuinen >> Olo** (an unfinished form) **>> Sainen**.

[19] **Olōrien >> Mūrien**.

[20] "Music of wind" **>>** "Music of violins".

[21] The word "womanhood" was written in above "Earth".

[22] **Orome** was a later addition, marked for insertion with a caret.

[23] **Fuinen >> Mando Vefantur**, **Fui Nienna**. The form **Fuinen** was probably a slip, with Tolkien writing the name of the seventh day rather than the names of the Valar associated with that day.

The **KAINENDAN, KAINELLA** (*caineglad*)
of the Valar, Eldar, etc.[24]

1	Sunday	**Manwisan** –	**Sūlisan**[25]	
	Monday	**Ulmosan** –	**Vaisan**	
	Tuesday	**Aulisan** –	**Marasan**	
	Wednesday	**Fantōran** –		
	Thursday	**Tulkassan** –	**Poldosan**	
	Friday	**Falmasan**		
	Saturday	**Makarnisan** –		
2	Sunday	**Kēmisan**		
	Monday	**Vardasan**	**(Tinwesan)**	
	Tuesday	**Qalmisan**		
	Wednesday	**Vanasan**	**Koirisan**	Orome & Vana
	Thursday	**Nessaran**		Nessa
	Friday	**Onensan**		
	Saturday	**Salmar**, **Omar**.		

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[24] **KAINENDON >> KAINENDAN**. The alternative Qenya name **KAINELLA** and its parenthetical Gnomish equivalent *caineglad* were apparently later additions. Above the title, the erased forms *Tan* and *Lomisanar* can be made out.

[25] Written above **Sūlisan**, but separated from it by a space, is the form **Taimōsi**, which was struck though. The final letter looks like a short undotted **i**, but it might also be interpreted as the first stroke of an uncompleted **a**, with Tolkien perhaps abandoning a form ****Taimōsan** intended as an alternative to **Sūlisan**. Compare *Taimoinen* as the name of Manwe's day in the *Otsan*.

Matar and *Tulir*

Another of the loose leaves of linguistic material J. R. R. Tolkien placed inside the front cover of Notebook B ("Names to Book of Lost Tales") contains the following table of forms.[1] There are no labels or glosses, but these appear to be inflected forms of the verbs *mat-* 'eat' and *tul-* 'bring, come'.

matar	tulir
matan	tulin
matasse, -asti	tulisse
matando	tulindo
mata	tulya

To understand what these forms may have meant in Tolkien's conception of the grammar, we first examine the evidence for verb morphology at the earliest stages of the evolution of Qenya.

In the Lost Tales themselves there are three sentences in this language. One is spoken by Oromë as an announcement of his first encounter with the newly awakened Elves: *Tulielto! Tulielto!* 'They have come — they have come!' This is answered, following his explanation, by all of the people of the Valar: *I·Eldar tulier* 'the Eldar have come' (I 114). Taken together these show that final *–r* marks a plural verb in agreement with an explicit plural noun as subject, while *–lto* is attached to an otherwise identical verb stem to indicate a plural subject 'they' whose referent is implicit. The third sentence is spoken by Vana when she has induced Laurelin to bear its last fruit: *I·kal' antulien* 'Light hath returned' (I 184). This shows that final *–n* marks a singular verb in agreement with an explicit singular noun as subject.

The Qenya Lexicon can be divided chronologically into two parts by considering the way the verbs are presented. In the original layer of composition of the sections A through K, if a verb stem is identical in form with the root of the etymological group to which it belongs, then it is cited in the first person singular present tense, ending with the suffix *–in,* which replaces the second vowel or resonant of the root. But verbs whose stems contain a suffix added to the root are always cited in their endingless form, frequently with a final hyphen to indicate that this is a stem to which inflexions could be added. Thus the root verb *aqin* 'I seize in my hand' is from AQA, *hotin* 'I sneeze' from HOTYO, *kilkin* 'I gather, reap' from KĻKĻ, etc. But the suffixed verb *elta-* (later altered to *elte-*) 'to thrust in' is from root ELE, *itisya-* 'to itch, irritate' from root ITI, *kamu-* 'to lay down, bend down' from root KAMA, etc. For one verb three inflected forms are given: *enin, emil, emir* 'I (etc.) am called'. The gloss suggests that the variation in ending represents different subjects, perhaps *emil* = *'you are called' and *emir* = *'he or she is called'.

In later sections of the Lexicon both root verbs and suffixed verb stems are usually cited as endingless forms with final hyphen. The former are sometimes cited with the second root vowel included in the stem, e.g., *lava-* 'lick' (root LAVA), and *muru-* 'to slumber' (MURU). But they are also frequently cited with only one vowel, e.g., *lilt-* 'to dance' from root LĻTL, *mel-* 'to love' from MELE, and *pus-* 'puff, snort' from PUSU. The grammatical significance of this distinction is uncertain. We might suppose that inclusion or exclusion of the second vowel in the citation form indicates whether this vowel is incorporated into the inflected form. That the second vowel

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[1] Bodleian Library, Oxford, Tolkien Manuscript S1 / XIV, folio 105 verso. On Notebook B and the loose leaves originally placed with it, see "The Creatures of the Earth", above p. 5.

in the forms *matar, matan,* etc., could be interpreted as a repetition of the root vowel, while the forms *tulir, tulin,* etc., have a distinct vowel in the second syllable, might support this theory. But then it remains curious that in QL the former is cited as *mat-* 'eat' (from root MATA) while the latter is cited as *tulu-* 'bring, come, etc.' (root TULU), seemingly the reverse of what we might expect.

Several of the root verbs in this later portion of QL are cited with an ending *–in,* but these are glossed as present tense 3rd person singular, rather than 1st person singular. Some are masculine, e.g., *limin* 'he binds', *usin* 'he escapes', while others are neuter (or impersonal), as *uqin* 'it rains', *vilkin* 'it cuts', or cited without indication of gender, as *yavin* 'bears fruit'. A handful of verbs are cited in the 1st person with the ending *–ir,* such as *mokir* 'I hate' and *tildir* 'I cover'. Two suffixed verbs are given with comparable inflexions, *vastan* 'rush' and *wastar* 'I dwell'. In line with the later 1st person forms Tolkien altered the verb *anin* 'I give' to *anir,* but subsequently replaced this with a derivative stem *anta-,* and allowed all of the other 1st person singular forms in *–in* to stand unaltered.[2]

If correlated with any of these early examples, *matar* and *tulir* might be 1st person singular, 3rd person singular, or 3rd person plural forms, while *matan* and *tulin* could be 1st person singular, or 3rd person singular masculine, neuter, or impersonal. Taken as a group, however, the five forms *tulir, tulin, tulisse, tulindo,* and *tulya* most closely resemble the active present singular forms given in the regular verb conjugation on the slips accompanying QL.[3] There the paradigm as originally written had masculine *tulin, -indo,* feminine *tulir, -isse,* and neuter *tulya.* Subsequently this *tulir* was marked as a form used in "poetry" and *tulya* was replaced by *tule, -īta.* These changes were probably occasioned by the emergence in the paradigm of present plural impersonal *tulir* and the revision of the aorist singular impersonal *tulta* to *tulya.* So if there is a correlation then the *matar* and *tulir* forms from the loose leaf in Notebook B would presumably predate the revisions to the *tul-* conjugation on the QL slips.

The inflexions of *matar* include one unique form *[mat]asti,* implied by the ending *-asti* listed beside *matasse.*[4] Perhaps *matasti* is the feminine plural form 'they (those females) eat'. In the regular verb paradigm *tulisse* 'she brings' has a plural formation *tulissir,* but in the medial forms, *tulikse* 'she comes' pl. *tuliksi,* the variation in final vowel is the same as here.

In the subsequent grammar composed by Tolkien while at Leeds, verbs have prefixes rather than suffixed inflexions to mark the subject. The 1st person singular prefix is *ni·,* the 3rd person singular prefixes are masculine *(h)u·,* feminine *(h)i·,* neuter *(h)a·,* and the corresponding 3rd person plurals *tu·, si·,* and *ta·.* The suffix *–r* is used to mark the impersonal (*tulir* = 'one goes, somebody goes') and *–n* is used for the active participle (*tulin* = 'coming').[5] This further conceptual change seems to confirm that the *matar* and *tulir* forms predate or are contemporary with the regular verb conjugation accompanying the Qenya Lexicon.

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[2] If these variant 1st person singular inflexions in QL were intended as part of the same conception, the smaller group of verbs with ending *–ir* may exemplify an irregular class, similar to the deponents of Latin and Greek, with a passive form but an active or reflexive meaning. Note that in the subsequent conception the impersonal inflexion in *–r* "becomes a *passive* if pronominal elements are added," or in other words **tulir ni* 'somebody brings me' = 'I am brought, I come'. See the "Early Qenya Grammar", below pp. 53, 56.

[3] See "The Qenya Verb Forms", below p. 28.

[4] Another possible reading would be *matasse, -aste* with both endings being variants of the feminine singular.

[5] See the "Early Qenya Grammar", below pp. 52, 56–7.

The Qenya Verb Forms

Tucked into the front of the Qenya Lexicon notebook are four loose pages containing a description of the conjugation of the Qenya verb. The pages measure 5 5/8 by 8 1/2 inches, and are ruled on both sides, with holes pre-punched for placement in a two-ring or two-post binder. The first two pages, with sides numbered 1 to 4 by Tolkien, bear the subtitle "Endings" and contain a paradigm of verbal inflexions, written entirely in pencil. The remaining two sheets, numbered 3, 1a, 1 and 2, contain the conjugation of an example verb *tul-* 'to bring, come'. Page 1 is headed by the title, "The Qenya Verb forms", with the subtitle "Regular verb".   This conjugation was begun in ink but completed in pencil, and clearly preceded the table of endings, since the latter incorporates as written certain changes in the paradigm that appear only as revisions to the conjugation of *tul-*. A few very late changes were made in ink to both texts, though not with complete consistency. The two paradigms are presented here in their order of composition, in the final state in which Tolkien left the text, with revisions described in the footnotes.

The verb conjugation in these paradigms makes distinctions in voice, tense, number, and gender in the forms of the indicative, while distinguishing only tense for the infinitives, gerunds, and participles. The three voices (each presented on a separate page) are *active, medial* or *reflexive,* and *passive*. These terms refer to a distinction that depends on the role that the subject of the sentence plays in the action or process described by the verb. If the subject is the *agent,* i.e. causes, initiates or undertakes the action or process, the voice is active. If the subject is the *patient,* i.e. undergoes or experiences the effects of the verb, and the agent is someone else, the voice is passive. If the subject is both agent and patient, i.e. does something to or for himself, the voice is medial or reflexive. The contrasting translations of the verb *tul-* for each of these illustrate the distinction in meaning: active 'bring'; medial or reflexive 'bring oneself, come, arrive; come for a purpose'; and passive 'be brought, come (indefinite)'.

The four tenses are *present, future, past,* and *aorist*. The first three of these appear in separate columns for each paradigm. The aorist (from the Greek ἀόριστος 'indefinite') is the form used when the action or process is unspecific as to time, when it is habitual, or when it is referred to proverbially. The aorist tense is formally distinctive only in the active indicative paradigm, otherwise being expressed by the present tense forms. In the conjugation of *tul-,* there being room for just three columns on the page, the twelve aorist forms were listed on three lines following the other indicative forms. These and the infinitives, gerunds and participles below them were extensively revised and subsequently recast on the page numbered 1a, where the set of aorist forms was left incomplete. The final forms of the aorist of *tul-* appear as an example following the discussion of the aorist endings, as part of the separate paradigm of endings. For ease of comparison, we have restored the full set of forms to their logical place as a fourth column in the active paradigm of *tul-*.

The present, future, and past tenses are characterized by the suffixes *-i-, -va-,* and *-ie-,* which come between the basic verb stem and the suffixes marking gender and number. According to

notes added to the paradigm of endings, the present tense is sometimes characterized by *-a-* instead of *-i-*, while the future suffix has an alternative form *-uva-*. The past tense, in addition to its suffix *-ie-*, is characterized by various extensions or modifications of the basic verb stem: "(1) *-n-* strengthening, or (2) vowel-length strengthening, or (3) 'apparent' ablaut, or (4) suffix between stem and ending." These types are all exemplified in QL: (1) with nasal-infix, *hatin* 'I fling' has past tense *hante; hepin* 'I bind' pa.t. *hempe;* and *kalta* 'set light to, kindle' pa.t. *kalante;* (2) with lengthened root-vowel, *elin* 'I drive' has pa.t. *éle* 'drove'; *kosta-* 'debate, dispute' pa.t. *kōse;* and *piri-* 'spin, turn' pa.t. *pīre;* (3) with apparent root-vowel variation (ablaut), *milk-* 'have, keep, possess' has pa.t. *malke; sulp-* 'lick (up), sup' pa.t. *salpe;* and *tirty-* 'partition, divide, distribute' pa.t. *tartye-;* and (4) with various suffixes (*-ne, -be, -se*), *kal(l)u-* 'to light up, illuminate' has pa.t. *kallune-; lomir* 'I hide, lurk' pa.t. *lombe; minda-* 'to diminish, fade, vanish' pa.t. *mindane; naitya-* 'damage, hurt, abuse' pa.t. *naïksine;* and *qasa-* 'shake, flap, nod, rustle' pa.t. *qasse.* Sometimes the same verb may have more than one type of past tense formation, as *mak-* 'slay' pa.t. *māke, manke,* or *pelekta-* 'hew' pa.t. *pelenke-* or *pelektane-.*

The three numbers are *singular, dual,* and *plural.* Each of these is subdivided into four rows marked *impersonal* ("Imp."), *masculine* ("M"), *feminine* ("F"), and *neuter* ("N"), with horizontal lines separating the first of these from the three genders. Given the fact that the category of voice is keyed to the role of the subject in relation to the verb, it seems very likely that the categories of number and gender refer to the number and gender of the subject as well. This is consistent with the structure evident in many of the forms of the paradigm. Taking for example the feminine singular of the present tense, the active is *tulir, -isse,* the reflexive is *tulikse,* and the passive is *tulille (-ilse).* We can see that the stem *tuli-* is shared by all of the present tense forms; so we can suppose that the final *-se* occurring (at least as an alternative) in each voice is a mark of feminine singular; and this also occurs in the corresponding future and past tense forms.

The components that remain to be accounted for are the *-k-* in the reflexive and the *-l-* in the passive, both of which come between the tense stem and the gender suffix. And these two markers occur in the corresponding position in the forms of all three genders throughout the reflexive and passive paradigms of *tul-.* The *-k-* would correspond to the element '-self' in the equivalent English reflexives, 'he brings himself', 'she brings herself', etc.[1] The *-l-* may be a sort of indication of the person (not necessarily specified) who is the agent of the action or process, since by nature in the passive voice the subject is the patient and not the agent.

In the Qenya Lexicon the term *impersonal* is used to describe certain verbs whose meanings preclude the involvement of a personal agent, i.e. where a process is initiated or a state is caused by some event or situation. Some examples are *mart-* 'it happens', *naẏa-* 'it grieves', *itisya-* 'to itch, irritate', *loyo-* 'be thirsty'. In the subsequent grammar we see the term *impersonal* also applied to a particular inflexion of the regular verb where the personal agent is unspecified, as in *tulir* 'one goes, somebody goes'.[2] As in that later conception the impersonal forms in this paradigm contain no explicit subject marker, but there is a distinction in number. In the active paradigm the singular impersonal forms consist of the bare stem of the verb, marked only for

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[1] Under the root KOHO 'undergo, endure' the Qenya Lexicon lists a reflexive suffix "? *-ko (-to)*", which is probably connected with the element *-k-* (and the variant *-t-*) found in the masculine, feminine, and neuter endings of the reflexive voice. The variant *-t-* occurs (due to dissimilation) when the final consonant of the verb stem is a velar. The same elements *-k* (spelled *-c*) and *-t* appear as suffixes in the Goldogrin reflexive pronouns *unc* 'ourselves', related to *um* 'we', and *ost* 'yourselves', related to *oth, os* 'ye' (Gnomish Lexicon, pp. 63, 77).

[2] See the "Early Qenya Grammar", below p. 56.

tense: *tule, tulva, tūle;* while the dual and plural combine this stem with a suffix for number (*-t, -r*). Note that the latter is also the form used in the Lost Tales when the subject is expressed by a plural noun. Thus in the tale of "The Coming of the Elves" we have the sentence, *I·Eldar tulier* 'the Eldar have come' (I 114), with a form closely comparable to the impersonal plural past tense *tūlier.*

The placement of the loose pages with the Qenya Lexicon suggests that they are roughly contemporary with it. There is one clear indication of their relative dating in the form of the past tense of the verb. In the paradigm this has final *-e* when there is no following suffix but otherwise has *-ie-* followed by the suffix indicating voice, number, and gender. Thus we have active singular past impersonal *tūle* beside masculine *tūlien(do),* feminine *tūliesse,* etc. In QL the vast majority of preterite forms are cited in a comparable endingless form, e.g., *āne, apaiksine, fantane, hempe, malke,* etc. Occasionally these are written with a final hyphen, suggesting that this is the stem form as well, as *kallune-, tyustyūke-,* etc.

Under the entry for the verb *perpere-,* described as an intensive of *pere-* 'endure', especially with the meaning 'endure to end, suffer great anguish', a sentence is cited. Originally written as *perilme metto aimaktur perperenta* 'We indeed endure things but the martyrs endured and to the end', this sentence exemplified the earlier preterite stem form with *-e-* followed by the suffix *-nta.* Tolkien subsequently changed *perperenta* to *perperienta,* which is the form that corresponds most closely to the inflected forms of the past tense in the loose pages, such as the active plural neuter *tūlienta.* This implies that the paradigms on the loose pages were begun sometime after the original layer of composition of QL had reached as far as the P-section.

Another chronological indicator may be provided by a note in pencil at the top of the first page of the conjugation of *tul-:*

> Allow final **-nt**, *-s, -t, -l, -r, -n,* **-m**, and in monosyllables *-k, -nk,* (*-st* ?), *-lt.*

The items *-nt* and *-m* were each underlined twice, and following *-nt* an item *-r* (perhaps a false start on *-rt*) was deleted. The earliest version of the Qenya Phonology says the following about consonants in word-final position: "Only *l, r, s, n, k, t, nt, nk* and, rarer and usually only in monosyllables, *lt, lk, rt, rk* were possible."[3] This describes quite accurately the distribution of word-final consonants found in the Qenya Lexicon, except that there are also very rare occurrences of final *st,* as in *est* 'outwards' or *sist* 'ulcer, sore'.

The statement made here in connection with the verb forms shows a reduction in the assortment of allowable word-final consonant clusters (*lk, rt* and *rk* have been eliminated), further restrictions on the sounds permitted outside of monosyllables, and one additional sound allowed finally. The final cluster *nt,* though frequent in monosyllables, occurs in only one polysyllabic entry in QL, *ulun(t)* 'a camel', and the sound *m* never occurs word-finally in QL. The inclusion of these two possibilities here presumably reflects the fact that they do occur at the end of certain verbal inflexions that emerged in the course of revisions to these paradigms, such as the active infinitive forms *tulint, tulvant, túlient,* or the plural impersonal endings *–im, –vam, –iem; –istum, –iktum,* etc. And this suggests that these verb paradigms were composed (or at least revised) later than the original layer of the Qenya Phonology, and that the marginal note cited here postdates the composition of QL itself.

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[3] *Parma Eldalamberon,* no. 12, p. 26.

The Qenya Verb forms.
Regular verb.

Example **tul-** 'to bring, come' (with normal variants, as in *tak-* 'fix', *soq-* 'drink', *mat-* 'eat', *qity-* 'knit', *lep-* 'take', also *say-, kav-, mas-, hum-, min-, ong-, ter-, tarq-, lant-*).[4]

Active. 'Bring'.   † = poetry.[5]

		Present	Future	Past	Aorist[6]
Sing.	Imp.	**tule**	**tulva**	**tūle**	**tulya**[7]
	M	**tulin, -indo**	**tulvan(do)** †	**tūlien, -do**	**tulmo**
	F	**tulir** †, **-isse**	**tulvar** †, **-vasse**	**tūlier** †, **-esse**	**tulse**[8]
	N	**tule** *, **-īta**	**tulva** *	**tūlie** *, **-iēta**[9]	**tulta**
Dual	Imp.	**tulit**	**tulvat**	**tūliet**[10]	**tulyat**
	M	**tulindon**	**tulvandon**	**tūliendon**	**tulmut**
	F	**tulisset**	**tulvasset**	**tūliesset**	**tulsit, -n**
	N	**tulista**	**tulvasta**	**tūliesta**[11]	**tultan**
Plural	Imp.	**tulyu** †, **tulir**	**tulvar, -vau** †	**tūlier, -ieu** †[12]	**tulyar**
	M	**tulindoi**	**tulvandoi**	**túliendoi**	**tulmoi**
	F	**tulissir**	**tulvassir**	**túliessir**	**tullir**
	N	**tulyar, tulinta**	**tulvanta**	**túlienta**	**tultai**[13]
Infinitives		**tulint, -inqe**	**tulvant**	**túlient, -enqe**	**tulinqe** or **tula**[14]
Gerunds		**tulinto**	**[tul]vanto**	**túliento**[15]	
Participles		**tulinwa**	**tulvanwa**	**tulienwa**	**tulwa, tulya**[16]

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[4] The gloss of the stem **tul-** was altered in pencil from 'to come'. QL has verbs *tulu-* 'bear, carry, fetch; move, come; produce, bear fruit', *taka-* 'fix, fasten', *soko-* 'drink', *mat-* 'eat', *qity-* 'knit', *kava-* 'dig', *mas-* 'bake, cook', *fum-* 'sleep', *ongo-* 'it pains me', *tarqa-* 'dry, preserve; pickle', and *lant-* 'drop, fall'. GL has *leb-* 'pick; pluck; take or feel or touch with the fingers; cull'; and PME has *teře-* 'pierce'.

[5] The gloss 'Bring', this note and the daggers in the chart were added i n pencil.

[6] A pencil note was added to the earliest ink version of the aorist: "rare except for * forms"; and the three masculine forms **tulmo**, **tulmut** and **tulmoi** and the neuter singular **tulta** were each marked by an asterisk.

[7] The impersonal aorist forms were at first singular **tulta**, dual **tultan**, and plural **tultu** (later tentatively **tulu**).

[8] The feminine singular aorist was at first **tulle**, **-se**; and the dual was **tullet** (changed to **tullin**).

[9] The neuter present **tulya** was changed to **tule**, alternative present and past endings **-īta** and **-iēta** added, and the asterisks referred to notes explaining that -e comes from *ɩə*, **-va** "< *vā-ə*"; and **-ie** from "*ɩē < ɩe-ə*", all in pencil.

[10] The dual impersonal was altered in ink from present "**tulint** or **tulit**", future **tulva(n)t**, and past **tūliet**, **-nt**.

[11] Various earlier ink versions of the dual neuter include present **tulyat** >> "**tulyat** (**tulinta**)" >> **tulint(a)** >> "(**tulyat**) **tulint**" >> **tulyat**; future **tulvat** >> **tulvant(a)** >> "**tulvat** (**tulvanta** †)" >> **tulvat**; past **tūliet** >> **tūlient(a)** >> "**túliet** (**tūlienta**) >> **túliet**. The changes to the final version were made in pencil.

[12] The alternative plural impersonal future ending **-vau** and past ending **-ieu** were added in pencil.

[13] In the plural neuter the alternative present form **tulinta** was added in pencil, and the future **tulvanta** and past **túlienta** were altered from **tulvar** and **túlier**, also in pencil. The aorist was originally given as **tultar**.

[14] The infinitives were originally **tulista**, **tulvasta**, **tūliesta**, and "Aor. **tula(i)** or **tultai**," the last two forms rejected and the endings **-sta** altered to **-nt** in ink. The revised forms were rewritten with a tentative note: "(rarest as an inflexion but often various verbal nouns supply the place variously in each verb)" and variant gerunds, **tulinqe**, **tulvanqe**, **túlienqe**, "also used † as infin[itives]." Later **tulinqe** became the the aorist infinitive, with a note in pencil: "i.e. = present, or **tula**." The alternative endings **-inqe** and **-enqe** were also added in pencil.

[15] The gerunds were first given as **tulinta**, **tulvanta**, **tulienta** and **tula**, the last deleted in ink.

[16] The active participles were originally present "**tulīlya** or **tulíla**," future "**tulvála** or **-valya**," past "**túliéla** or **tulielya**," and "Aor. **tulya**." These were altered in pencil to **tulinwa** (**-imba**); **tulvanwa**; **túlienwa**, **-mba**; and

(*Medial,* or *Reflexive.*) 'Bring oneself, come, arrive; come for a purpose'.[17]

		Present	Future	Past	No Aorist Tense
Sing.	Imp.	**tulista** *	**tulvas(ta)**	**túliesta** *	
	archaic	† [**tul**]**is**	[**tul**]**vas**	† [**túl**]**ies**[18]	
	M	**tulinko** **[19]	**tulvakso**	**túliekso**	
	F	**tulikse** **	**tulvakse**	**túliekse**	
	N	**tulikta** **	**tulvakta**	**túliekta**	
Dual	Imp.	**tulistan** *	**tulvastan**	**túliestan** *[20]	
	M	**tulikson**	**tulvakson**	**túliekson**	
	F	**tuliksin**	**tulvaksin**	**túlieksin**	
	N	**tuliktan**	**tulvaktan**	**túliektan**	
Plural	Imp.	**tulistu** * (**-oi**)	**tulvastu** (**-oi**)	**túliestu** *, **-oi**[21]	
	M	**tuliksoi**	**tulvaksoi**	**túlieksoi**	
	F	**tuliksi**	**tulvaksi**	**túlieksi**	
	N	**tuliktai**	**tulvaktai**	**túliektai**	
Gerunds		**tulitsa**	**tulvatsa**	**túlietsa**	
		[**tul**]**iksa(nt)**	[**tulva**]**ksa(nt)**	(**túlieksa(nt)**)	Aor. **tulinqes(ta)**[22]
Participles		**tulistima**, **-ksi-**, etc.			
	archaic	**tuliska**	**tulvaska**	**túlieska**[23]	
Infinitives		**tulis(te)** ‡	**tulvas(te)**	**túlies(te)**[24]	

* also in present and past **-kto** except in *q/k* verbs. **-ikto**, **-iksa** is compulsory in *-st* verbs, as *hosta-kto*.[25]

** with *-g, -q, -k* verbs usually **-tso**, **-tse**, **-tta**. [other archaic and poetic variants are, eg. **-itto**, **-itte**, **-itsa**, etc.][26]

‡ usually **tulista** ger., but future usually prefers the short forms, and the past particularly so.

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tulwa, tulna. The forms in **-nwa** were rewritten in ink, with the following notes: "Variant common in present, rare in past, and *never* in future, is **-mba**. As aorist cp. verbal adjectives with 'active' termin[ations], as *-wa, -ima, -ara,* etc. Cp. **tulwa, tulya**." The last comparison is in pencil.

[17] This gloss was added later in pencil.

[18] The singular impersonal was at first present "**tulikto** **", future **tulvak(to)**, and past **túliekto**. These were altered in ink to "**tulisto** *", **tulvas(to)**, and "**túliesto** *"; and later the alternative endings were added above in pencil, with the label "arch." beside the present ending † **-is**. Last of all a faint pencil stroke was added to each final **-o**, apparently making them **-a**'s, though this change was not carried through in the paradigm of endings.

[19] The masculine **tulinko** is a late alteration in ink from **tulikso**.

[20] The final **-an** in each of these dual impersonals was altered from **-on** by the addition of a faint pencil stroke.

[21] The alternative ending **-oi** for each of the plural impersonals was a later pencil addition.

[22] These forms were originally given as "Inf[initive]s **tulista**, **-iksa**; **tulvasta**; **túliesta** (**túlieksa**); Aor. **tulka**". The label was changed in ink to "Gerunds and Infs." and then to "Gerunds", before the alterations to the forms, all of which were made in pencil, except for the heavy deletion of **tulka** in ink.

[23] The participles were originally given as **tulinqe, tulvanqe, tulienqe**, and "Aor. **tulme**." The last form was deleted in ink; but the other changes and additions are in pencil.

[24] The forms of the infinitive and the accompanying footnote were written in pencil. There is also a note in the left margin, "P. as Aor." This may mean that the present tense form **tulis(te)** is also used as an aorist infinitive.

[25] This note was originally: "* also in present **-ikta**, **-ikto** except *q/k* verb." The second sentence was added above, apparently before the first sentence was altered to include the past tense.

[26] The brackets around the addition to this note are Tolkien's. It originally began "[Many other...." and included the additionnal variants **-isso**, **-isse** and **-itsa**. An earlier version of the note was written in the left margin, probably at first as a shorter comment on the impersonal form only, later expanded and altered before being entirely replaced: "** *k/q* verbs have **-isto** {or} **-itto**{.} **-itso** and {-itso} **-isso** and[?] **-itse**, **-isse**, {-iste} *st*[?] {-itsa} **-ista**."

Passive. 'be brought; come (indefinite)'.[27]

		Present	Future	Past
Sing.	Imp.	**tulil[we, -qe]**	**tulval[we]**	**túliel[qe (-we)]**[28]
	M	**tulilmo**	**tulvalmo**	**túlielmo**
	F	**tulille (-ilse)**	**tulvalle**, etc.	**túlielle**, etc.
	N	**tulilta**	**tulvalta**	**túlielta**
Dual	Imp.	**tulilqet, -lwet**	**tulvalwet**	**túlielqet (-wet)**[29]
	M	**tulilmut**	**tulvalmut**	**túlielmut**
	F	**tulillet (-ilset)**	**tulvallet**, etc.	**túliellet**, etc.
	N	**tuliltan**	**tulvaltan**	**túlieltan**[30]
Plural	Imp.	**tulilwi (-qi), (r)**	**tulvalwi(r)**	**túlielqi(r), -wi**[31]
	M	**tulilmur**	**tulvalmur**	**túlielmur**
	F	**tulillir (-ilsir)**	**tulvaldir**, etc.	**túlieldir**, etc.
	N	**tuliltai**	**tulvaltai**	**túlieltai**[32]
Participles		**tulīla** or **-ilya(nt)**	**tulvalya(nt)**	**tuliēla** or **tulielya(nt)**

Participles: Aor. **tulna**, or inserted *-n-* or *-l-*.
also † part. **tulilma**, etc.

Infinitives	**tulil(de)**	**tulval(de)**	**túliel(de)**[33]
Gerunds	**tulildo**	**tulvaldo, -alma**	**tulieldo**

 * for the **-we**, **-qe** above see *-we* suffix = 'a, an' and pronominal stem *-qe, qe-* 'any'.

[The following forms are written in pencil at the bottom of the page that
contains the reworkings of the active aorist, infinitives, and participles.
This is the back of the page containing the paradigm of the passive.]

add	**tūlima**	'(worth bringing) bringable, able to be brought'
	tulinya	'(bringable) worth bringing'
	tulalka	'able to bring'
	tultárie.	

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[27] This gloss was added later.

[28] The brackets in this line are Tolkien's. An alternative ending **-do** has been deleted above each of the three forms.

[29] An alternative ending **-don** has been deleted above each of the forms **tulilqet**, **tulvalwet** and **túlielqet**.

[30] The dual neuter future and past tense forms were altered from original **tulvaltat** and **túlieltat**.

[31] The "**(r)**" following the plural impersonal present forms probably indicates variants for each alternative, i.e. **tulilwi(r)** and **tulilqi(r)**. An alternative ending, perhaps **-du**, has been erased and overwritten for each of the three tenses.

[32] The plural neuter forms were originally **tuliltar**, **tulvaltar**, and **túlieltar**.

[33] The present infinitive was originally given as "**tulīma** or **-ilma**." An aorist form **tulinqel(do)** was partially erased. There is a note "Pres. as Aor.", perhaps meaning that the form **tulil(de)** is also used as an aorist infinitive.

Endings.

Active.

		Present	Future	Past ¶	For the Aorist Active
Sing.	Imp.	–e *(1)	–va	–e *(2)	see end.
	M	–in, –indo †	–van, –vando †	–ien(do †)	
	F	–ir, –isse †	–var, –vasse †	–ier, –iesse †	
	N	–e *(3), –īta †	–va	–ie *(4)	
Dual	Imp.	–it	–vat	–iet	
	M	–indon	–vandon	–iendon	
	F	–isset	–vasset	–iesset	
	N	–ista	–vasta	–iesta	
Plural	Imp.	–im, –ir †	–vam, –var †	–iem, –ier †[34]	
	M	–indoi	–vandoi	–iendoi	
	F	–issir	–vassir	–iessir	
	N	–inta[35]	–vanta	–ienta	

	Present	Future	Past[36]
Infinitives	–e *	–va	–e
	(–int) –inqe	–vant	–ient (–ienqe)
Gerunds	–into	–vanto	–iento
Participles	–inwa	–vanwa	–ienwa
	(–imba)		

† = archaic or poet[ic].[37]

* (1) > ĭ. (2) < ı̯ĕ. (3) ı̯ă. (4) ı̯ĕ-ə > ı̯ē.

* Note the Short infinitive = Singular Impersonal in all moods.[38]

¶ In addition to the endings this tense is distinguished by (1) -n- strengthening, or (2) vowel-length strengthening, or (3) "apparent" ablaut, or (4) suffix between stem and ending.

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[34] The plural impersonal endings as first written were: "–yu, –ir †; –var, –vau; –ier, –ieu."

[35] An alternative ending (probably –yar or –iar) was written above this form, and subsequently erased.

[36] The headings given here were originally for four columns: "Pres.; Aor.; Fut.; Past"; but the aorist heading was deleted before any forms were written below it.

[37] Note that in most cases where one of two alternative endings is marked as archaic or poetic in this chart, it was the other alternative that was marked as poetic in the conjugation of *tul-*. It is clear that Tolkien changed his conception of which forms were poetic in the course of composing the chart of endings, since the feminine singular endings as first written here were: "† –ir, –isse; –vasse, –var †; –iesse, –ier †."

[38] The term *mood* is usually applied to the distinction between the indicative, subjunctive, optative and imperative forms of the verb, a distinction which is not represented here. (The infinitive is also sometimes termed a mood, though when grouped with the gerund and participle, as categories of verbal nouns and adjectives, the distinction is really of a different sort.) Tolkien's use of *mood* here may be a slip for *voice;* but since the shortest forms of the infinitive endings are the same as the shortest forms of the singular impersonal endings not only in each of the active, reflexive and passive voices, but also in each of the present, future, and past tenses, Tolkien may have meant something more general like *mode*. (Note that *mood,* in the grammatical sense, and *mode* are etymologically identical terms, both coming from the Latin *modus*.)

Reflexive.

		Present	Future	Past
Sing.	Imp.[Ø]	–is, –isto, –ikto *	–vas (–vasto)	–ies(to), –iekto *
	M	–inko, –into **[39]	–vakso, -tso	–iekso, etc.
	F	–ikse, –itse	–vakse, -tse	–iekse, etc.
	N	–ikta, –itta	–vakta, -tta	–iekta, etc.
Dual	Imp.	–iston, –ikton *	–vaston	–ieston, –iekton *
	M	–ikson, –itson	–vakson, etc.	–iekson, etc.
	F	–iksin, –itsin	–vaksin, etc.	–ieksin, etc.
	N	–iktan, –ittan	–vaktan, etc.	–iektan, etc.
Plural	Imp.	–istum, –iktum	–vastum	–iestum, etc.[40]
	M	–iksoi, –itsoi	–vaksoi, etc.	–ieksoi, etc.
	F	–iksi, –itsi	–vaksi, etc.	–ieksi, etc.
	N	–iktai, –ittai	–vaktai, etc.	–iektai, etc.
		–[ikt]am, –ittam	–[vakta]m	–[iekta]m[41]
Infinitives*		† –is	† –vas	–ies †
		–iksant, etc.	–vaksant, etc.	–ieksant
Gerunds		–iste	–vaste	–ieste
Participles		–iksa, –itsa	–vaksa, etc.	–ieksa, etc.
		–istima, –iksima	–vastima	–iestima

* See note * page 1.[42]

[Ø] It is to be noted that –is, –vas, –ies forms may be, and usually are, used as Gerund Singular, Dual, Plural forms in immediate conjunction with plural nouns or pronouns, as *tulies i nēri*, the men arrived.

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[39] The singular masculine present endings were originally –ikso, –itso. The change to –inko, –into was made in ink; and similar alternative dual and plural endings -nkon and -nkoi were added in ink, above –ikson and –iksoi, although the original forms were not deleted.

[40] As first written the plural impersonal forms were –istu (-oi), –iktu (-oi); –vastu (-oi); –iestu (-oi), etc.

[41] These alternative forms of the plural neuter endings with final -m were all added later in pencil.

[42] This refers to the note marked with the same symbol * following the table of active endings.

Passive.

		Present	Future	Past
Sing.	Imp.	**–il**[we], **–ilqe** *	**–val**[we]	**–iel**[we], **–ielqe**[43]
	M	**–ilmo**	**–valmo**	**–ielmo**
	F	**–ille** (**–ilse**)	**–valle** (etc.)	**–ielle** (etc.)
	N	**–ilta**	**–valta**	**–ielta**
Dual	Imp.	**–ilwet**, **–ilqet** *	**–valwet**	**–ielwet** (-qet)
	M	**–ilmut**	**–valmut**	**–ielmut**
	F	**–illet** (**–ilset**)	**–vallet** (etc.)	**–iellet**, etc.
	N	**–iltan**	**–valtan**	**–ieltan**
Plural	Imp.^Ø	**–ilwir** (-qir *)	**–valwir**	**–ielwir** (etc.)
	M	**–ilmur**	**–valmur**	**–ielmur**
	F	**–illir** (**–ilsir**)	**–vallir**, etc.	**–iellir**, etc.
	N	**–iltai**	**–valtai**	**–ieltai**
		–[ilt]am	**–**[valt]am	**–**[ielt]am[44]

Infinitives*			
–il † *	**–val** †	**–iel** †
–ilde	**–valde**	**–ielde**
–ilyant	**–valyant**	**–ielyant**

Gerunds	**–ilde**, **–ildo**	**–valde**, etc.	**–ielde**, etc.
Participles	**–íla**, **–ilya**	**–valya**	**–iēla**, **–ielya**, etc.
	† **–ilma**	**–valma**	**–ielma**

–ima (as *tūlima*) = '-able, possible'

–inya, as *tulinya* = 'worthy to be —'

–alka, **–elka**, **–olka** = 'able to'
(according to stem vowel) as *hostalka* = 'able to gather'.

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* See * page 1.

Ø See Ø page 2.[45]

* for this -**we**, -**qe** see pronoun *qe*- and -*we*, enclitic = 'a, an'.

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[43] The brackets in the first line of this chart are Tolkien's.

[44] These alternative forms of the plural neuter endings with final -**am** were all added later in pencil.

[45] These two notes refer to the notes marked with the same symbols * and Ø following the tables of active and reflexive endings respectively.

Aorist. Indefinite or Habitual or *Gnomic*.

Infinitives, gerunds, participles, etc., as present.

Sing.	Imp.	**–ya *, –a**
	M	**–mo *, –so, –do, –to, –o**
	F	**–le, –se *, –de, –e**
	N	**–ta *, –a**
Dual	Imp.	**–yat**
	M	**–mut, –don**, etc.
	F	**–let**, etc.
	N	**–tan**
Plural	Imp.	**–yar**
	M	**–moi**, etc.
	F	**–lir**, etc.
	N	**–tai**, etc.

The endings are selected with regard to euphony and the smallest stem change — there is no connecting vowel. (Those marked * wherever possible.)

As	*tulya*	*tulmo*	*tulse*	*tulta*
	tulyat	*tulmut*	*tulsit, -n*[46]	*tultan*
	tulyar	*tulmoi*	*tullir*	*tultai*
but	*karpa*	*karpo*	*karpe*	*karpa*
	karpat	*karput*[47]	*karpit*	*karpan*
	karpar	*karpoi*	*karpir*	*karpai*
	saqa etc.	*sakso*	*sakse (saqe)*	*saqa, sakta*
	matya etc.	*matso*	*matse*	*matta*

* Aorist [?endings][48]	**–tam, –am**	**–istim**	**–iltum**
	tultam	*tulistim*	*tuliltum*
	karpam	*karpistim*	*karpiltum.*

Ending of future is **–uva–** in many verbs, *-ta* derivatives and long stem cons[onant] verbs.

As	*hosta-*	*hostuva-*
	karpi-	*karpuva.*

Many verbs have an **–a–** tense vowel in present, such as *-ta*[?] and *-na*[?] derivative [?stems].[49]

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[46] The feminine singular and dual forms of *tul-* were altered from *tulle* and *tullit, -n* to *tulse* and *tulsit, -n.*

[47] The masculine dual form of *karpi-* was altered from *karpon* to *karput.*

[48] This note and the accompanying examples were added later in the left margin, without indication of the categories of the forms other than that they are aorists. The final *-m* in each of the endings is reminiscent of the alternative *plural* impersonal and neuter endings added later to the reflexive and passive paradigms.

[49] This note is at the very bottom of the page, and parts of it are heavily worn.

Early Qenya Grammar

by J. R. R. Tolkien

Edited by

Carl F. Hostetter and Bill Welden

Introduction

Tolkien at Leeds.

From the late fall of 1918 to the spring of 1920 J. R. R. Tolkien was living in Oxford and employed on the *Oxford English Dictionary*. In the summer of 1920 he was offered the post of Reader in English Language at the University of Leeds, which he accepted. The Tolkiens were expecting their second child, and Michael was born after the Leeds term began in October; but it was not until the beginning of 1921 that Tolkien and his family were situated together again in temporary accommodations in Leeds. Before this time, Tolkien had been commuting between Oxford and Leeds, living in Leeds during the week and rejoining Edith and their two sons in Oxford on the weekends.

Over the course of the next five years at Leeds, Tolkien's personal and professional life were very active. His *Middle English Vocabulary* was completed and published in 1922, and during that year he began his collaboration with E. V. Gordon on their edition of the Middle English poem, *Sir Gawain and the Green Knight*, which was published in 1925. A flurry of poems, essays, and scholarly reviews were produced and published in these years. Underlying this, Tolkien bore the responsibility for nearly all of the linguistic teaching in his department, and was transforming the syllabus. Concomitantly he enjoyed great success in attracting more and more students, in part through the establishment and shepherding of a Viking Club. In 1924, when Tolkien was appointed Professor of the English Language, Edith and he bought and occupied their first house. Late in that year their third son, Christopher, was born.

As Humphrey Carpenter notes, during this time "money was not plentiful and Tolkien was saving to buy a house, so family holidays were few".[1] The Tolkien family was, however, able to spend some weeks on vacation in Filey, on the Yorkshire coast, in the summer of 1922; but Tolkien had at this time begun an annual side-occupation of marking examination papers in order to earn extra money, so he had to spend considerable time engaged in this during that vacation. Later, in May 1923, Tolkien contracted pneumonia, and after he recovered the family went to stay for a time with Tolkien's brother Hilary. It was during this visit that Tolkien, after a break of some years, began to work again on his mythology, revising his earlier work and eventually turning the stories of Túrin and of Beren and Lúthien into verse lays.[2]

The Documents.

It was certainly during Tolkien's time at Leeds, between 1920 and 1925 (and perhaps more precisely during this 1923 interlude at Hilary's), that Tolkien made the first complete grammar of the Qenya language. The grammar is part of a collection of two bundles of papers, which Tolkien placed together in an envelope on which he wrote: "Early form of Qenya (done in Leeds)". All of the paper in both bundles is characteristic of Tolkien's time at Leeds. The first bundle, comprising eleven sheets of unlined paper measuring 7 x 9 1/2 inches, is a typescript text titled "QENYA PHONOLOGY", which Tolkien placed inside a folded paper on which he wrote: "This early sketch is preserved for historic interest". The second bundle consists of 40 sheets of ruled Leeds University examination paper measuring 8 x 10 1/4 inches and one 8 x 1 1/2 inch slip torn from the top of a sheet of the same type of paper. These comprise a manuscript version of a complete Qenya grammar, on sheets 16 through 41 of the bundle, together with a later,

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[1] *J. R. R. Tolkien, A Biography*, London, 1977, p. 105.

[2] See Carpenter's *Biography,* pp. 106–7, and cf. *The Lays of Beleriand,* ed. Christopher Tolkien, pp. 3–4, 150.

expanded but incomplete version of the same grammar in typescript (though containing one inserted sheet in ink manuscript, and ending with approximately 3/4 of a page of ink manuscript composition), on sheets 1 through 15. Tolkien formed the second bundle by pinning the typescript and manuscript versions of the Grammar together in the upper left-hand corner.

The Qenya Phonology.

The typescript Phonology of the first bundle was made with a dull purple ribbon (also characteristic of Tolkien's work at Leeds), and comprises 12 sides of 11 sheets numbered 1 through 11 by Tolkien. Tolkien confined his typing to one side of each sheet, though a brief manuscript footnote in ink, begun at the very bottom of page 2 continues on the back. The Phonology itself is divided into two parts. The first part (pages 1 to 7) briefly tabulates the "QENYA consonant system" and begins to explain its derivation from Primitive Eldarin by outlining the relationships among the various languages of the Three Kindreds and their distribution. It describes the original consonant system that "comparison of such of the oldest periods of these Eldarin languages as is still extant allows us to assume," and ends with a description of the Eldarin root and its modifications. The second part (pages 8 to 11) has the title "Qenya development of the *Eldarin consonants", but is concerned mostly with the development of the accentual system from the earliest period, and the reduction of final syllables, with the effects these had on the consonant system. The first part of the typescript Phonology was emended in places in both ink and pencil, the second part in a very few places in the same ink and pencil, but mostly in red ink.

The Qenya Grammar in Typescript.

The incomplete typescript Grammar, which precedes the complete manuscript Grammar in the second bundle, comprises 16 sides of 15 sheets of the same ruled examination paper as the manuscript version. Again typing was confined to the rectos of the sheets, which were numbered 1 through 14 by Tolkien, though a single, unnumbered manuscript page was inserted between the typescript pages 6 and 7; and manuscript additions in ink made at the bottom of page 14 continue through about two thirds of the unnumbered verso. The typescript Grammar was emended mostly in ink and occasionally pencil. The inserted page is titled "Duals" and bears the note "Add. to page" and the number 6, apparently written at separate times. The precise point at which this addition is to be inserted was not indicated. But since the manuscript page concerns the dual of the noun, and the section of the grammar dealing with the "ADJECTIVE" begins in the middle of typescript page 6, it is presumably just before this point that the additional material belongs.

The typescript Grammar includes sections on the following topics: DEFINITE ARTICLE; INDEFINITE ARTICLE; NOUNS; DECLENSION; COMPOSITION; LOOSE COMPOUNDS; Duals; ADJECTIVES; ADVERBIAL SUFFIXES or CASES; COMPARISON & FORMATION OF ADVERBS FROM ADJECTIVES; NUMERALS; and PRONOUNS. This version of the Grammar ends with the last of these sections uncompleted, having described only the preverbal forms of the subject personal pronouns.

The Qenya Grammar in Manuscript.

The manuscript Grammar, the first page of which is titled: "Qenya: Descriptive grammar of the Qenya Language", comprises 30 sides of 26 sheets, of which the third is the torn slip mentioned above. Tolkien numbered the front of each sheet (other than the slip) consecutively in pencil from 1 to 25. The sheets were pinned into the bundle out of their original order, starting with pages 17 through 25 and ending with pages 1 through 16. The main composition on these

sheets was carried out in ink, except for page 3, a briefer version of the beginning of the grammar on the preceding sides, which is in typescript; and the unnumbered verso of page 14, concerning the Qenya names of fractional values, which is mostly in pencil.

Pages 1 and 2 of the manuscript Grammar (together with the unnumbered slip) contain the beginning of the grammar, opening with a description of the Rúmilian letters used for written Qenya and notes on the sounds. These sheets were presented as part of "The Alphabet of Rúmil", an edition of various documents containing specimens of Rúmilian script,[3] and the sheets are not reproduced here. The recto of page 3 is in typescript with ink emendations, and bears the same title and treats the same topics as the first three manuscript sheets in more concise form, and without the Rúmilian letters. The presentation of the consonants of Qenya on the typescript page is less systematic phonetically (it transposes the palatal, velar, and labiovelar series between the first row and the four subsequent rows), while its notes on the sounds cover different items (e.g., lacking *t, n,* and *p,* but including *b, d, g, s, w,* etc.) and are comparatively clipped in style. This may suggest that in the manuscript version Tolkien began a recapitulation and expansion of the typescript sheet, and so possibly postdates it; but the pagination (taking in both versions as pages 1 to 3) seems to show he intended the material to stand together, perhaps remaining uncertain whether or not to include the Rúmilian as part of the presentation.

There follows the bulk of the manuscript Grammar, titled "Grammar" at the top of page 4. On page 6, which begins the description of Qenya noun declension, the page number appears to be written over another number, perhaps also a "6" that was smeared. Page 14 begins a discussion titled "Numerals" with a list of the cardinal number-names of Qenya. The unnumbered verso consists for the most part of a list in pencil, titled "parts", giving the words for fractional values, followed by a list in ink of various natural pairs in English with Qenya equivalents. Page 15 contains a discussion of the construction of the Qenya number-names, the last two lines of which were written on the unnumbered verso. Page 16 begins a description of the ordinal number-names in Qenya, titled "The ordinals", and was originally numbered "15" before this was struck out and replaced with "16". This renumbering of pages continues on pages 17 through 19 (originally "16" through "18"), which contain a discussion of Qenya pronouns with various deictics; while pages 20 through 25, comprising a discussion of the Qenya verb, are numbered as such *ab initio.* It seems clear that, sometime before numbering page 20, Tolkien inserted the discussion of the construction of the Qenya number names following page 14, and then renumbered the subsequent pages. The pencil list on the unnumbered verso of page 14 was perhaps written after this insertion and renumbering.

The table of consonants on page 1 of the manuscript version of the Grammar is emended with a marginal note in pencil. The typed page 3 is emended and highlighted at several points in ink. The remainder of the manuscript grammar is emended in both ink and pencil.

Comparison of the two Grammars.

The manuscript Grammar includes sections on each of the topics found in the typescript; but the section on pronouns covers all of the cases of the personal pronouns, the possessive suffixes, and demonstrative pronouns. And there is a section on "Verbs", discussing inflectional endings, the verb 'to be', compound tenses, past tense stem-formation, and the particles used to express the 'conditional' or subjunctive. Although the manuscript version covers more topics, the

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[3] Edited by Arden R. Smith, *Parma Eldalamberon,* no. 13, pp. 62-63. Note that the paper dimensions given there are incorrect.

typescript is proportionately greater in length for the sections it includes. Apparently Tolkien made the latter as a fair copy of the former, which he expanded in the process.

As an illustration of this process, note that the wording of the sections on the "Definite Article" is identical in both versions, which differ only in punctuation and the use of all-capitals for emphasis in the typescript. On the other hand the section on the "Indefinite Article" has been expanded and rearranged slightly. The sentence in the earlier version, "'a', in pl. 'some, certain', is suffixed -*ma*," has been revised to: "This takes the form of a suffixed declinable adj. -*ma* ('a, some, certain'); pl. -*me, &c.*" And the description of the variant form -*uma* used in certain nouns has been moved into the first paragraph of the section, and (perhaps inadvertently) altered so as to refer to "Trissyllabic nouns" instead of "Consonantal nouns".

Two facts confirm that Tolkien had the manuscript Grammar before him while he composed the typescript version. First is the displacement of the original ordering of the manuscript pages in the bundle; the sections placed at the back of the bundle are precisely those sections which were completed in the typescript Grammar. A second indication is four sets of numerical annotations on these manuscript pages; e.g., at the bottom of the page with the declensions of the nouns *kalma, tantare, ondo* and *peltas* (see below pp. 43–4) is a note, "11, 23, 39, 63." These numbers are the typewriter tabulation positions for the columns of the corresponding table in the typescript version of the Grammar (see below p. 73), which Tolkien presumably noted in case he should need to retype it. A similar correlation applies between notes to two other declensions and the table of numerical fractions in the manuscript and the corresponding tables in the typescript, so clearly the earlier version was close at hand while Tolkien typed the later one.

Comparison with the Qenyaqetsa.

Tolkien's own description of the Qenya Phonology and Grammar as "done in Leeds" shows that they postdate the *Qenyaqetsa,* i.e. "The Sounds of Qenya" and the "Qenya Dictionary" on which he worked from about 1915 to 1920.[4] But the materials are closely related and largely complementary.[5] There is little duplication aside from a reworking of the introductory Historical Sketch of the Eldar and their languages, incorporating such changes as the new application of the term *Teleri* to the third kindred, previously termed *Solosimpi* (see below p. 61, note 5).

Tolkien also extracted from "The Sounds of Qenya" a very brief *descriptive* phonology of Qenya itself, tabulating its repertoire of sounds in a section titled the *Alphabet of Transcription,* with notes on their distribution and pronunciation (below p. 41–2). But the earlier work was largely intended to give for these sounds "some account of their growth into the present stage from what may be held to be their original form and shape" (PE 12, p. 3), i.e. an *historical* phonology of Qenya. And so in the typescript "Qenya Phonology", after the rewritten history, Tolkien takes up the topic of the "Eldarin 'root'," perhaps largely because it was not covered already in the *Qenyaqetsa,* although a section on "Root forms" had been planned (PE 12, p. v).

In the next phase of writing on Qenya Grammar (from the 1930s) the discussion of historical phonology incorporates material from both "The Sounds of Qenya" and the typescript "Qenya Phonology", with sections on the "Descent of Tongues"; an "Account of Sounds"; "Base-structure"; the "Combination of Sounds"; and "Suffixion". Tolkien would eventually organize this into a comprehensive grammar of "Quendian".

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[4] Also referred to as the 'Qenya Phonology' and the 'Qenya Lexicon', published in *Parma Eldalamberon*, no. 12.

[5] Shared vocabulary and grammatical features, and changes in conception, are discussed below in the footnotes.

• QENYA •

Descriptive Grammar of the Qenya tongue:—

Alphabet of transcription.

Consonants:—

Stops	(voiceless):	p.	t.	ty.	k.	q.
	(voiced):	b.	d.	g.	gw.	dy.
Spirants	(voiceless):	f.	s.	h.	hw.	hy.
	(voiced):	v.			w.	y.
Nasals:		m.	n.	ng.	ngw.	ny.
Liquids:		l, r.				

Vowels:—

Short:	i.	e.	a.	o.	u.
Long:	í.	é.	á.	ó.	ú.
Diphthongs:	ai.	oi.	ui ;	au.	eu.	iu.

Notes:—

(i) **ty:** is a very fronted 'k' or palatalised 't' followed by a fairly distinct 'y'-glide; before ĭ it has become *t*.[1]

(ii) **q:** originally a simple consonant it is now a slightly rounded 'k' followed by a distinct 'w'.

(iii) **b:** only occurs in *mb* (form older *mb̸* and freq[uently] *mm*).

(iv) **d:** only occurs in (a) *nd* (from older *nd̸;* rarely *nn, nz*), (b) *ld*, (c) *rd:* see also **dy**.

(v) **g:** only occurs in *ng* (from older *ŋ* and *ŋg*).

(vi) similarly **gw:** only occurs in *ngw* (older *ŋgw*).[2]

(vii) **dy:** only in *ndy* (from older *ñʒ̃*); before ĭ it has given *d*, so that *ndi* may also relate to *ndy*; similarly, where analogy has not destroyed the relationship, *ldi, rdĭ* to *ly, ry* (archaically and dialectally only is *ldy, rdy* retained — in some dialects even *lb, lg; rb, rg* are found where the standard dialect has *lw, ll; rw, rr*).[3]

(viii) *f, h, hw, hy:* these are usually only found initially, and there *hw* becomes *h* before ŭ; *hy* > *h* before ĭ.

(ix) **s:** is an extremely common sound but is not so common medially single between vowels (there it has usually passed through *z* to *r*, as always single finally, where existing *s* is reduction of *ts, ps, ks, ss*, &c.).

(x) **w:** occurs in all positions; initially it is a derivative of older *w* only and vanishes before ŭ.[4] medially between vowels it also often disappears especially after, or before, ŏ, ŭ; but before consonants it combines with the preceding vowels to form diphthongs — here and also after

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[1] The lower part of ĭ is blotted out, probably by accident. Note that the bold letters in this list represent letters that were circled on the original typescript page.

[2] The parenthetical was originally "(older *ŋgw* and *ŋw*)".

[3] Tolkien typed "where the standard dialect has *lw, ll; rw, r*" at the end of this parenthetical, but later changed *r* to *rr* by hand. He also struck through the closing parenthesis though leaving the opening parenthesis to stand.

[4] Tolkien typed "a derivative of older *w, gw* only" and then heavily deleted the *gw* by hand.

consonants, where it survives in a number of combinations, it is frequently a derivative of older *ƀ* (= *v*).

(xi) **ng:** whatever its origin is now *ŋg;* similarly *ngw*.

Note *hw, hy* are voiceless *w* and *y* respectively.[5]

Grammar.

Definite article.   **i-**; before vowels **n-**; older and in poetry **in-**. The *n* form is also frequently used *after* a preceding vowel, as: *i·lambe* 'the tongue'; *i·noldoli* 'the gnomes'; *i·lambe'n·noldolion* 'the tongue of the gnomes'.[6] The definite article is indeclinable.

Indefinite article.   'a', in pl. 'some, certain', is suffixed **-ma**. Trissyllabic nouns of which the penultimate syllable is short, lengthen the final vowel, as:

> *tantare* 'dance'; *tantaré·ma* 'a dance'.[7]

Consonantal nouns usually allow the full stem, as in declension, to reappear. The form of the article is then **-uma**, as:

> *peltas* (pl. *peltaksi*) 'pivot': *peltaks·uma*.

Occasionally after *l, r, n* a shorter form is used,[8] as:

> *kaimasan* 'bed-chamber': *kaimasam·ma,* or *kaimasamb·uma*[9]
> *wingil* 'sea-nymph': *wingil(d·u)ma*.

This *-ma* is declined like ordinary adjectives, q.v.

Nouns.   Are divided into two classes: (A) vocalic; (B) consonantal. The majority (except for a few old monosyllables, as *kar* (*kas-*) 'head'; *ner* 'man', etc.) are originally 'short vocalic' nouns with *-ă, -ŏ, -ĕ* that has vanished. Nouns do not appear to have been formed with stems in *-ĭ, -ŭ* and the same is true of adjectives.

Nouns ending

> in **-a** all belong to vocalic class A, except for a few words in *-ṇ* < *nə* that now appears as *-a:* as *lama* 'animal', pl. *lamni;*
> in **-e** are usually vocalic but may also represent stems in *-ị-:* as *sinqe* 'jewel'; *sinqi;*
> in **-o** are usually all vocalic but a few represent old stems in *-ụ-* as *malo* 'rust': *malwi.*[10]

Otherwise nouns end in

> **-l, -r, -s, -t, -n**, which are uniformly consonantal (except where *-il, -ar* represent old *-ḷ, -ṛ* nouns).[11]

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[5] This sentence, added at the bottom of the page, and the rest of this version of the Grammar are all handwritten.

[6] Tolkien originally began this sentence, "The *n* form is also frequently used for…"; but he immediately deleted the word "for" and continued as given above. What evidence there is for the article in the Qenya Lexicon shows *i·* used before both vowels and consonants, e.g., *i·air' anūre* 'monks' [literally *'the holy men'], *i·Ponōrir* 'the Northlands' (*Parma Eldalamberon,* no. 12, pp, 31, 74). The poem *Narqelion* has *ter i·aldar* *'through the trees', but also has *n·* in *N·alalmino,* which probably means 'from the elm-tree' (see *Vinyar Tengwar,* no. 40, pp. 9–11).

[7] Cf. QL *tanta-* 'dance , dandle, wave' (PE 12, p. 94). Note that Tolkien uses the idiosyncratic spelling "trissyllabic" consistently in both the manuscript and typescript Grammar, but "trisyllabic" in the Phonology.

[8] Tolkien originally wrote, "Occasionally especially after *l, r, n* a shorter form is used."

[9] The form *kaimasan* was originally started as *kaimsa,* but changed in the act of writing. The alternate form *kaimasamb·uma* was written smaller and may have been added later. Cf. QL *kaimasambe* 'bed-room' (p. 46).

[10] Cf. QL *lăma* 'an animal, beast', derived from *lamṇ; sink (q-)* 'mineral, metal, gem', *sinqina* 'metallic', *sinqevoite* 'gemmed'; and either *malo* 'moth'or *malwa* 'pale, yellowish' (pp. 50, 58, 83).

These consonants may represent:

(1) simple -*l;* -*r* (for *s* see below); -*t;* -*n* (and -*m*) but this is rare except in monosyllables, as: *nēr* 'man' pl. *něri; tāl* 'foot', pl. *tăli; nat* 'thing', stem *nat-* or *natt-*, pl. *natsi; nēn* 'water', pl. *nēni.* -*s* has uniformly become -*r,* as *kar* 'head', pl. *kasi.*[12] Where the simple forms occur in long words the preceding vowel is usually long in inflected forms: as *falmarin* 'sea-fay' (masc.), pl. *falmaríni.*[13]

(2) groups: this commonest even in monosyllables, as *hen* 'eye', pl. *hendi.* The actual stem is given in dictionary; but the commonest are:

-*l:*   -*ld,* very common and tends to absorb stems of different origin, e.g. *wingil* (< -*l̦*), pl. *wingilli* or *wingildi;* -*lt* (rarer), -*lk* (rare), -*ll* (rare), -*lp* (very rare).[14]

-*r:*   -*r;* -*r̦* (> *ar*); -*s;* -*rd;* -*rt;* -*rk;* -*rr,* -*rp* (very rare).

-*n:*   -*nd,* -*ng,* -*mb* (common); -*nt,* -*nk* (rare), -*mp* (very rare); and occasionally -*nn,* -*mm.*[15]

-*t:*   -*kt,* -*pt,* -*tt,* of which -*pt* is less common.

-*s:*   -*ss,* -*ts,* -*ps,* -*ks,* of which -*ps* is less common. Stems in -*ht* show both -*s* and -*t* (by analogy usually -*s* of persons, -*t* of things) but it is difficult to say which is phonologically the historical form; for -*ht* would give in pl. -*ksi,* while -*ksi* can relate normally to either -*kt* or -*ks* with normal nom. sg. in -*t,* -*s* respectively, so that either -*t* or -*s* may be analogical.

Declension. Nouns have four cases, singular and plural.

Examples:

-*a,* -*e,* -*o* (vocalic): **kalma** 'light'; **tantare** 'dance';[16] **ondo** 'stone'.

(consonantal): **peltas** 'pivot'; **kar** 'head'; **pilin** 'arrow'.[17]

The cases are purely logical and have no physical sense;[18] prepositions are used with the *nominative* form or are supplemented by the adverbial suffixes (below). The accusative is the direct object of the action; the dative the remoter object; the genitive is not ablatival or partitive but purely possessive or adjectival.[19]

Vocalic.[20]

Sg.	N. *kalma,*	A. *kalmat,*	G. *kalman,*	D. *kalmar*
pl.	*kalmali,*	*kalmalin,*	*kalmạlion,*	*kalmalir.*

In a word of this type there is no shift of accent or quantity except in the G. pl. where according to uniform trissyllabic law of Qenya the accentuation is *kàlmắlion.*

* Poetically, accusative pl. also -*lint.*[21]

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[11] Tolkien originally wrote, "and are uniformly vocalic where -*il,* -*ar* represent old -*l̦,* -*r̦* nouns." He began a qualifying sentence with "Except" but deleted it before continuing, probably changing this sentence at that time.

[12] Cf. QL *kar* (stem *kas-*) 'head' (under root KASA, p. 45); and also in the Gnomish Lexicon *cas* 'head, skull', "used only of physical head of bodies", and in the Early Noldorin Word-lists *cas* 'skull' (PE 11, p. 25; 13, p. 140).

[13] The *Falmaríni* are described in the Lost Tales (I 66), and QL has *falmar* 'wave as it breaks' (PE 12, p. 37).

[14] For the *Wingildi,* cf. I 66, and QL '*wingild-* 'nymph' (PE 12, p. 104).

[15] Following -*nt,* Tolkien originally wrote a cluster beginning with -*m* but never completed the second letter. He then overwrote the final stroke of the *m* with a *k,* yielding a rather ill-formed -*nk.*

[16] The example **tantare** 'dance' replaced **kale** 'day'.

[17] Cf. QL *pilin (n-)* 'feather', *pilna* 'arrow' (p. 74).

[18] This paragraph originally began, "Sg. Nom. The cases are nominative, also used as inessive and with…" The sentence was deleted before being completed.

[19] The "Gnomish Grammar" of c. 1917 states that "*Nouns* have three cases … properly in Goldogrin as in Qenya", and lists them as (1) inessive or nominative, (2) genitive, and (3) allative or dative (PE 11, p. 9–10).

[20] The subheadings "Vocalic" and "Cons[onantal]" were added in the margin.

* A final *-t* changes to *-s* when the syllable begins with *-t, -d;* a final *-r* > *-l* when the syllable begins with *-r*. The vowel is lengthened (or rather the historic length reappears) in trissyllabic words, or words accented on the ante-penult, whose penult is short, before *-li* (cf. *-ma* above); hence:

Sg.	*tantare,*	*tantaret,*	*tantaren,*	**tantarel**
	ondo,	**ondos,**	*ondon,*	*ondor*
pl.	*tantarēli*, etc.; *ondoli*, etc.			

Consonantal.

Sg.	*peltas*	*peltaksa*	*peltakso*	*peltakse*
pl.	*peltaksi*	*peltaksin*	*peltaksion*	*peltaksir.*

Similarly, *pilin* from stem *pilind-; kar* from stem *kas-*.

Nouns of uncertain declension.

These are: **-a** < *n̥*,
-e < *i̯-*,
-o < *u̯-*,
-il < *l̥*,
-ar < *r̥*.

They are usually entirely absorbed analogically into the vocalic declension in the singular:[22] this applies to *-e, -a, -o;* but in the plural are consonantal. The reverse is case with *-il, -ar*, which are always consonantal in singular, but unless assimilated to nouns in *-ld, -rd*, etc., in plural add *-li* as to vocalic words.[23] † = poetic form.

Sg.	*lama*	*lamat*[24] (†*lamna*)	*laman* (†*lamno*)	*lamar* (†*lamne*)
pl.	*lamni*	*lamnin*	*lamnion*	*lamnir.*
	sinqe	*sinqet*	*sinqen*	*sinqer*
	sinqi	*sinqin*	*sinqion*	*sinqir.*
	malo	*malot*	*malon*	*malor*
	malwi	*malwin*	*malwion*	*malwir.*

Nouns in which a long syllable (other than *-ng, -nk*) precedes *-o* all have gone over to the *-ō* declension, with pl. in *-oli*. The historic *-ui, -uin, -uion, -uir* are occas[ionally] arch[aic] in †.[25]

Wingil	*wingila,* etc. (*wingilla, wingilda*)	pl. *wingilli* etc.
ehtar 'sword'		† *ehtalli,* and *ehtari*

* Note. These declensions have been given thus for completeness but the *accusative* form is rarely used (except in the *-a* form in poetry for metrical needs) of inanimate objects at all. As all objects, even swords, may however be personified [and in Qenya living things as *trees* etc. are never regarded as *neuter*] the accusative forms *may* be used of all nouns.[26]

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[21] This note was added later in the margin.

[22] At the end of this clause Tolkien originally wrote "but :" and on the next line began, "-*e* usually then…" intending to list exeptions. He deleted these words without completing the thought.

[23] In the course of writing this sentence Tolkien changed "unless" to "are", probably yielding an interim reading, "but are assimilated to nouns in *-ld, -rd,* etc., in plural." Afterwards, "are" was struck through, a dotted line was written underneath "unless" to indicate its reinstatement, and the sentence was completed as given above.

[24] The form *lamat* was changed from *laman*. Note that QL *lăma* 'animal' has accusative *lamna* or *laman* (p. 50).

[25] This sentence was probably added later. The abbreviations might be interpreted as "occas[ional] arch[aicisms]".

[26] The brackets in this sentence are Tolkien's, apparently added in the course of composition, and not afterwards.

Composition and loose composition:—

These are very frequent in Qenya and are largely a[nd] freely used in place of vague case-relationships.

Compounds are written as one word, and are fixed expressions and obey the normal trissyllabic law. In such compositions there is a frequent, almost usual, transition of the last element (especially if its last consonant group is *-nd*, *-rd, -ld, -kt, -tt, -pt*) from vocalic to consonantal declension.[27]

Thus *nóre* 'land', *Valinor* 'land of the Gods'; *yondo* 'son', *-ion,* old patronymic ending, which has appearance of being a genitive plural and hence is often formed from *-li* form of vocalic nouns, as *Noldọlion* (pl. *noldoliondi*) 'descendant of the Gnomes'.

In † full forms may be used, as *Noldoliondo, Valinóre*.

Loose compounds are a free and living function and are written with the 'raised stop': the individual words usually retain their own accentuation, except where proparoxyton precedes a word with two or more initial unaccented syllables (a composition often avoided).[28]

Thus *ohta* 'war', *kǎro* 'deed': *karo ohtan* (gen.) = 'a deed done in (some actual) war': *óhta·kǎro* = 'warlike deed, hostile unfriendly act'. *maptale* 'seizure', *lehesta* 'riding, raid': *máptale·lehésta* 'a raid', often with a tendency to accentuate: *màptalé·lehésta*, and compounds of this sort may be so scanned in poetry, but are then usually written as true compounds.[29]

Adjectives usually precede nouns, but may also *uninflected* precede in similar way, especially in the formation of new adjective, as *anda·ráma* 'long arm(ed)'.[30]

Adjectives (except as above) agree in number and case with their nouns. They appear only in the forms **-a** (vocalic); **-e**, **-o** (rare), semivocalic; and consonantal (usually **-n** < *nd*). The latter are not as common as *-a*, *-e*, which form the bulk of adjectives.

Vocalic.   **anda** 'long'.

Sg.	*anda*	*anda(s)*	*andan*	*andar*	(as nouns)
pl.	*ande**	*ande(n)*	*anden*	*ander*.	

   * (< *ai*)

Semivocalic.   **ninqe** 'white'.[31]

Sg.	*ninqe*	*ninqe(t)*	*ninqen*	*ninqer*	(as nouns)
pl.	*ninqi*	*ninqi(n)*	*ninqin*	*ninqir*.	

Consonantal.   **melin** 'dear'.

Sg.	*melin*	*melin(da)*	*melindo*	*melinde*	(as nouns)
pl.	*melindi*	*melindi(n)*	*melindin*	*melindir*.	

The longer form of the genitive, *andeon*, *ninqion*, *melindion*, is poetical and confined to agreement with 'personal' words where the accusative form is used (and has in plural same form as short genitive).[32]

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[27] Tolkien changed "transition of words" to "transition of the last element" in the course of composition.

[28] A *proparoxyton* is a word with the chief accent on the antepenult or third syllable from the end.

[29] Cf. QL *maptale* 'robbery by violence' (p. 59).

[30] Tolkien originally wrote, "Adjectives usually follow nouns, but may *uninflected* precede in similar way." Cf. QL *ande (ĭ, ·yə), andea* 'long'; *rā* 'arm', *rāma* 'wing' (pp. 31, 78).

[31] Cf. QL *ninqe (i)* 'white' (under root NIQI); and for the next item *melina* 'dear' (pp. 60, 66).

[32] For the phrase "the accusative form" Tolkien originally wrote "the short accusative form". An arrow, pointing to the left across most of the page follows this paragraph, and indicates a point in the manuscript corresponding to where an additional handwritten page on duals was inserted into the typescript. (See the "Introduction" above.)

Adjectives may be freely used as *nouns* and then decline in all respects the same as nouns.

The differentiation of the endings has come about through tending to avoid the longer endings and their jingling repetition — but the *-li* of vocalic plurals is originally secondary (a plural suffix = 'many') and such plurals as *-e* (< *a*) in adjectives show selection for adjectives of the original plural type (with same endings as in consonantal declension) for all vocalic words.[33]

The adverbial suffixes.

-sse	inessive	'at, in, by'
-llo	ablative	'from, out of'
-nta, **-tta**	allative	'to, at, towards'
-ĭnen	partitive	'of, out of'
-ndon	manner	'-ly', etc.; '-ily'.

These are not included in ordinary declension, for though freely employed: (1) they naturally cannot all be formed from every noun and adjective; (2) they are never added except in verse to an adjective in agreement with its noun: where a qualified noun receives one of these endings the adjective usually precedes uninflected (unless for *plural*) and *may* be written as loose compound, as *tára·kasse* 'on the high head', cf. the frequent tag:[34]

> *tárakasse Taniqetildo* 'on the high top of Taniquetil'
>
> _ ˘ _ ˘ ˘ _ ˘ _ ˘

with measure

> _ ˘ _ ˘ ˘   _ ˘ _ ‖ ⌒˘ ‖ _ ˘ | _ ˔ | _ ˘ (˘)
>
> | _ ˘ ˘ |
>
> *tārak|asse Tan|īqet|īldo ‖ tārak|āsse tu|·sōrie*
>
> 'on the high top of Taniqetil, on the high top he sat' (of Manwe).[35]

Thus *kirya* 'ship', *kiryasse* 'on board (place)', *kiryatta* (motion), *kiryallo* 'from on board'; *kulu* 'gold', *kuluinen* 'of gold'. This form is often used in place of an adjective, as *i·kuluina parma* 'the golden book', not necessarily all gold but gilt or bound in gold or even merely 'precious, wondrous'; *i tolma kuluinen* 'the helm of gold'; or *kulu(i)ndon* 'like gold': *a kálie kulundon* 'it shone like gold'.[36] *kiryandon* 'like a ship'. This form is also but not so often used predicatively or adjectivally.

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[33] For the plural suffix *-li,* cf. QL *-li,* multiplicative suffix (p. 53).

[34] Tolkien originally wrote, "cf. the frequent tag at end of Q. poem." He then altered the second phrase to "at end of Q. line" before deleting it, presumably when he decided to give an actual example.

[35] In the Qenya line *sōrie* was changed from *sōre*. This in turn replaced a form which is obscured by the strike-out, but might have been *tu-hāne*. The measure given here is a variant of trochaic septenarius, consisting of seven and a half trochaic feet, which in early Latin verse permitted the occasional substitution of a spondee, tribrach, or dactyl for any of the trochees. Tolkien's notation suggests that in the Qenya version there were exactly seven feet, the first, third, fourth, and fifth feet always trochees, the second foot always a dactyl, the sixth trochee optionally replaced by a spondee or dactyl, and the final trochee only by a dactyl. The doubled vertical lines probably indicate that a caesura could come in the middle of the fourth foot or between the fourth and fifth feet. In the example Tolkien has delimited the metric feet with vertical lines, and in all but the second foot he has marked the vowel in the stressed (or metrically long) syllable with a macron. At the beginning of the line he may simply have been using the macron to represent a long vowel, as in earlier examples.

[36] The optional *i* in *kulu(i)ndon* was added later; and *a kálie kulundon* 'it shone like gold' was altered from what may have been *a kale kulundon* 'it shines like gold'. Cf. *Parma Kuluinen* 'the Golden Book' (QL 72, II 310).

The consonant declensions add **-isse**, **-illo**, **-ïnen**, **-inta**, **-itta**, **-indon** (with *i* from pl.), but a few old words keep old ending *-se, -lo, -ta, -don*. Or *-isse, -ullo, -anta, -indon*.[37]

> As   *kasse* 'on the head' ('on top of', followed by genitive)
>   *kallo* 'from the top (of)'
>   *kasta* 'to the top (of)'
>   *talde* 'at foot (of)'
>   *tallo, talta*.

But these are now usually treated as separate words, e.g. *nerdon* 'bravely, manfully'.[38]

These forms may less freely be added to the plural and are then usually (especially with consonant stems) seen in form **-ssen**, **-llor** (or **-llon**), **-intar** (*-inen* is of itself plural or collective, *-ndon* is a pure adverb); as *pilindissen* 'on the arrows', *eldallor* or *eldalillo(r)* 'from the elves', *noldontar, noldolinta(r)* 'to the gnomes'; but such forms are now chiefly poetical.

There [is] also a general adjectival suffix **-va** (consonantal **-uva**), which is freely employed, often practically equivalent to genitive; thus *tyalie* 'play', *tyaliéva* 'in play, playful, etc.' Note *Mar vanwa·tyaliéva* used (? for rhythmic reasons) usually in preference to *mar vanwa·tyalien*.

Adjectives are frequently formed from *-sse, -llo:* **-ssea**, **-lluva**; as *kiryassea* 'what is on board ship'; *er* 'one', *eresse* adv. 'alone, by oneself', *eressea* 'lonely'; *i·ner·eldalluva* 'the man from the Elves'; *kaimassea* 'a-bed', etc.

Adjectives: Comparison and formation of adverbs.

Adverbs may be formed with the terminations mentioned above: *-sse, -llo, -nta, -ndon;* but the uninflected adjective (especially in case of *-e* adjectives) may also be used. The ordinary adjectival ending is *-u* giving:[39]

cons[onantal]:	**-u**
-a	**-o**
-ı̯ (e)	**-io**
-u̯ (o)	**-u**.

Some end in the accusative ending *-t, -s*.[40]

Adjectives have two comparatives, (a) augmentative, (b) diminutive:

> (a) **-lda**, consonantal and *-e* adjectives add *-ilda*.
> (b) **-tsa**, [consonantal and *-e* adjectives add] *-itsa*.

The corresponding adverbs are:

> a) **-ldo** or **-ldos**, beside rarer *-l*
> b) **-sten**, beside rare *-s*.[41]

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[37] The **i** in both **-illo** and **-itta**, and the second sentence in this paragraph, were all added later.

[38] This paragraph and the following about adverbials, and the third following paragraph about the related adjectives, were struck out with two vertical lines, and the intervening paragraph about adjectival *-va* was marked off with a horizontal line above and below it. The subsequent typescript version of the grammar shows that these paragraphs were not rejected; but the discussion of adjectival suffixes was merged with the earlier description of the related adverbials, and the discussion of *-va* begins a new typscript page. This suggests that the marks on this manuscript page were made for tracking the material as it was re-ordered and transferred to the typescript version.

[39] The word "adjectival" must be elliptical for 'adjectival adverb', meaning the ending *-u* is used to derive adverbs from adjectives; or else it is a slip. The typecript has "general adverbial suffix -Ū" (p. 80, below).

[40] This note, added to the right of the list of endings, originally said: "Some end in the neut[er] accus. ending *-t, s*."

[41] The endings "**-ldo** or **-ldos**" replaced "**-ldu** or **-ldon**"; and the phrases "beside rarer *-l*" and "besides rare *-s*" were added later.

Thus: *ninqe* 'white', *ninqilda* 'whiter', *ninqitsa* 'less white'; *ninqio* 'whitely', *ninqildo(s)* 'more whitely', *ninqisten* 'less whitely'.

An old comparative ending (evidenced in the pronouns) and purely comparative is **-tya**; where this is used *than* is expressed by ... *ta* 'by'. Cf. *etya* 'other'.[42]

Note that *much, more (most)*; *little, less (least)* are incapable of the diminutive form: the diminutive form is also very infrequently used with many common adjectives with well-defined opposites, as *good, bad; high, low,* etc.[43]

☞ Note that with *little,* etc., it is the diminutive form only that is used, but it here (owing to special significance of the stem) has an augmentative force.

olya 'much', adj.	*olda* 'more'
ole 'much', adv.	*oldo, oldos* 'more', *ol*
mitya 'little', adj.	*mitsa* 'less'[44]
mit, mike, adv.	*misten* 'less', *mis*.

The same peculiarity is sometimes extended to all words expressing *great, small.*

These endings are also sometimes applied to 'nouns', as *nerilda* 'more of a man', *nerildos* 'in more manly wise'. In other words the endings *-lda, -tsa* are adjectival endings of augmentative or diminutive force and not necessarily associated with other adjectives. This is shown by the choice of words for 'than': after *-lda* it is **la** 'before'; after *-tsa* it is **no** 'after'. [Occasionally, especially in a few phrases, and in archaic language, the dative may be employed instead with either — the dative of regard or respect — as *malda muntar* 'better than nothing' or *malda la munta*.]

Hence it frequently happens with common adjectives and especially secondary derivatives that the comparatives are formed from the stem without the derivative suffix. Thus:

manya 'good (not evil)'	*manilda* or *manyalda*
mă̆ra 'good (not bad)'	*malda*
faika 'bad'	*felda* (< **failda*) 'worse'
ulqa 'evil'	*ulqalda*.[45]

The superlative of comparison is expressed by the comparative with prefixed article (the article being again prefixed even if already prefixed to the noun) followed by the genitive plural adjectival or partitive in *-ĭnen* — the latter especially of collectives,[46] as:

> *i mitta 'n·felda aksínen* 'the worst piece of steel'
> *i·ner i·táralda 'n·Noldolion* 'the tallest man of the Gnomes'.

As a mere intensive it is expressed by intensive prefixes or particles such as *ol(e), oli-, ari-*;[47] *olifaika* 'very bad indeed'; or occasionally by adjectival forms of the augmentative (or diminutive) suffixes for nouns:

aug[mentative]:

as	*-úme* (augmentative)	adj.	*-úmea.*
	-(y)ando, -(v)ando		*-(y)anda,* etc.

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[42] This sentence was added in the left margin. The ending **-tya** replaced **-nqa** at the time the note was written.

[43] Tolkien originally wrote *many* following *more,* but later deleted it; and that "the diminutive form is also rare."

[44] A form "[*minqa*]" written to the right, and later struck through, probably indicated an etymological connection.

[45] Cf. QL *mane (i)* 'good (moral)', under root MANA; *māra* '(of things) good, useful', under root MAHA 'grasp'; and *ulca* 'bad, wicked, wrong', "used either of moral things or of perversions" (pp. 57, 58, 97). In the Gnomish Lexicon Q *faika* is given as cognate with Gnomish *fêg, feg* 'bad, poor; wretched' (PE 11, p. 34).

[46] The original phrase "genitive adjectival or partitive" was altered later to "genitive pl. adjectival or partitive".

[47] The form *ari-* was added below *oli-,* possibly at a later time.

dim[inutive]:

-íne	[adj.]	*-ínea*
-(w)inte, -linte		*-(w)intya, -lintya.*[48]

Particles as prefixes: augmentative *oli-* (*ole*), *ari-, olóle, aiya, áka-;* diminutive *mie, mikea, miki-, mimíke,* etc.[49]

Numerals.

1.	(a) 'a single', **er** (b) 'one' (and 'the first'), **min** :
2.	**satta** 'both'; **yúyo** 'two' :
3.	**nelde** :
4.	**kanta** :
5.	**lemin**[50] :
6.	**enqe** or **enekse** :
7.	**otso** :
8.	**tolto**[51] :
9.	**hue** :
10.[52]	**kea** (adj.), **kainen** partitive after other numerals :
11.	**minqe** :
12.	**yunqe**
13.	**nelkea**
14.	**kankea**
15.	**lenkea** or **leminkea**
16.	**en(ek)kea**
17.	**okkea**
18.	(**tolkea** or) **hualqe**
19.	**húkea**[53]
20.	**yukainen**
21.	**min yukainen**
22.	**yúyo yukainen**
30.	**nel(de)kainen**
40.	**kan(ta)kainen**
50.	**leminkainen**
(60)	**enekkainen**
(70)	**otsokainen**
80.	**tol(to)kainen**
90.	**huekainen**[54]
100.	**tuksa**, or when not multiplied **keakai(li)**[55]

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[48] The headings "aug." and "dim." were added at the left, with braces grouping the endings to which they apply.

[49] The forms *mikea, miki-* could possibly be read "*mike* or *miki-*".

[50] The form **lemin** was changed from **lempe**; and probably at the same time the alternative **leminkea** was added under '15', and original **lempekainen** for '50' was changed to **leminkainen**.

[51] The form **tolto** was changed, possibly from **telte**; and **hue** was changed from **huo**, here and in note (5) below.

[52] Some numbers are circled on the document, and these have been shown in italic face in this list.

[53] This item was originally given with an alternative: "**huokea** or **húkea**".

[54] The form **huekainen** was changed, possibly from **huokainen**.

110.	**kea tuksa** or **minqekainen**
120.	**yukainen tuksa** or **yunqekainen**
1000.	**tuksakainen** or **tuksainen** (< *tuksk-*) or **húme**,[56] originally = 'great number'
2000.	**yúyo húmi**
'million'	**mindóra**[57]
'2 million'	**yundóra**
'3 million'	**neldóra** and *kantóra, lemindóra, enqendóra, otsondóra*, etc.[58]

Note connection of *lemin* with *lempe* (n. and adv.) 'half', *lempea* 'half' adj., *lenya* adj. 'half'.

Of these numbers. The construction is as follows:

(1) all numerals precede the qualified noun.

(2) all *may* be employed alone as nouns or pronouns (representing their abstract numerical notion, or so many of some noun understood) except *kea* and those ending in -*kea*, -*kainen*. *Kea* may be used as a pronoun but the abstract used (e.g. in counting in a series) is *kai*.

(3) *er*, *min* are indeclinable adjectives; *satta* is a declined adjective preceded by the article and joined with plural: *i·satta neri* 'both the men'. The 'singular' form of *satta* [instead of *satte* which is often now used as a neologism] is a relic of the dual.

(4) *yuyo* is indeclinable and is joined *with singular.*[59]

☞ but all numerals even *er*, except *kea*, -*kea*, can be used with partitive of collective in sense of one (two, three, etc.) pieces of, as *yúyo kuluinen* 'two pieces of gold'; or with adjective genitive as *yúyo nEldalion* 'two of the elves'.[60] The difference between *(i·)yúyo elda* and *yúyo n·eldalion* is precisely as in English, but in Quenya one can also employ a form *i·yúyo n·eldalion* with practically same sense as *i·yúyo elda*.[61]

(5) *nelde* 'three' — *hue* 'nine', and *minqe*, *yunqe*, *hualqe* are indeclinable adjectives, employable with singular usually but also the plural, especially if the noun is further qualified, as *minqe elda(li)* 'eleven elves' but usually *minqe laiqe eldali* 'eleven green elves'.

(6) *kea* is a declinable adjective < *kai*, n. (partitive *kainen*) and always employed with plural, thus *keë neri*.[62] *kai ner* now archaic, and poetic.

Kai and *kainen* were freely employed as nouns with partitive.[63]

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[55] The form **keakai(li)** replaced a form difficult to read (due to the strikethrough), but possibly **(kai)kainen** or **(ke)kainen**.

[56] Three tentative forms were written and struck through before this word: **súme >> húme >> ellume**; Tolkien settling again on **húme**. At the same time original **yúyo súme** '2000' was changed to **yúyo húmi**.

[57] The words for 'million' and its multiples were originally "**mindellume**, 2 m. **yundellume**, 3 m. **neldellume**, & *kantallume, lemillume, enqellume*, &c." The final word may have been altered from *enqillume*.

[58] Cf. the following number words in the Qenya Lexicon: *eresse* 'singly, only, alone'; *mir* 'one'; *ole* 'three'; *nelde* 'four'; *lemin* 'five'; *ende* 'six'; *otso* '7'; *olme, olmet* 'nine'; *lempe* 'ten'; *minqe* 'eleven'; *atwen = uiven* '20'; *leminkainen* '23'; *tuksa* 'gross, 144', *tuksa pênea* (or *lempea*) '100' (PE 12, pp. 33, 35, 36, 52, 61, 65, 69, 71, 95).

[59] The phrase "with singular" was underlined twice in the manuscript.

[60] The qualification "except *kea*, -*kea*" was added later. In this phrase the form -*kea* was altered, possibly from *kai*, and the hyphen may have been intended as a dash between the two forms.

[61] At its first occurrence the phrase *(i·)yúyo elda* was changed from *yúyo eldali*. The second half of the sentence was changed from "but in the second case Quenya usually also prefixes article to *yúyo* &c., as *i·yúyo*."

[62] The phrase "or dual" was written below "always employed with plural", but was later struck through.

[63] This hastily written sentence appears by itself on the verso of the page with the preceding notes. The word "freely" is uncertain. A word deleted just before "partitive" is difficult to read, but may have been "genitive".

The Ordinals.

'1st' **minya**; '2nd' **potsina** (= 'next, following'), or **etya** 'other' (*inqa* = 'same'); '3rd' **nelya**; '4th' **kanya**; and **leminya** '5th' (*lenya* = 'half'); *enetya, otya, tolya, húya, kaiya, keatya, minqetya, yunqetya, nelkeatya*, etc., beside *nelkaiya*, etc.; *hualtya* or *hualqetya*.[64]

The remainder are new formations for which the older language employed cardinals: *yukainenya; min-yukainenya*, or *minya yukainen(ya)*, etc.; *tuksanya, tuksainenya* (or *humetya*); *mindóratya* or *-anya*, etc.[65]

There are no specially distributive forms: these are expressed by adding (naturally usually in *dative*) 'each' or 'each the same'.

The Quotientials.

'once' **eru** or occasionally **eresse**, hence frequently *eru-* as prefix: *erumaili* 'one handed'; 'twice' **yú**, frequently as prefix *yu-*; 'thrice' **nel**; 'four times' **kan**; but all can be formed with **-llume**, cf. *lúme* 'time, occasion', as *ellume; yullume; nellume* and *neldellume; kantallume; lemillume; enqellume; otsollume*; etc.; *keallume; yukainellume; tuksallume*.

These are usually placed after numerals; only *-llume* forms are used in multiplication, as *hue yullume i hualqe* = 'twice nine is eighteen'.[66]

Parts.[67]

'whole'	**kaina**, and **kaino**, noun (cf. *kai* = 'all fingers')	
'half'	**lempe** adj.	*lenya, lempea*
'3rd'	**neldesto**	*neldest(y)a*[68]
'quarter, fourth'	**kantasto**	*kantast(y)a*
'fifth'	**leminto**	*lemintya*
'6th'	**enekto, enquetto**[69]	*enektya, enquetya*
'7th'	**otsotto**	*otsotya*
'8th'	**toltosto**	*toltost(y)a*
'9th'	**huetto**	*huetya*
'10th'	**keatto**	*keatya*
'11th'	**minqetto**	*minqetya*
'12th'	**yunqetto**	*yunqetya*
'13th'	**nelkeatto**	etc.
'20th'	**yukainento**	*yukainentya*
'100th'	**tuksatto**	*tuksatya*
'1000th'	**maisitto**	*maisitya*
'1,000,000th'	**mindoritto**	

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[64] The form **etya** replaced **inqa**, and the note "*inqa* = same" was added in the top margin. The form *keatya* appears below *kaiya*, both grouped with a bracket at the left.

[65] The forms "*mindóratya* or *-anya*, &c." replaced "*mindellumetya*, &c."

[66] The example *hue yullume i hualqe* was changed from *huo yullume e hualqe*. For the change of *e* to *i* see the discussion of the verb 'to be' below, where the endingless present tense form is "**e** (or **i** before *e* or after *e*)". Cf. QL *-lukse* (containing an "old adverbial inessive *-kse*") meaning '-times', with the example *attalukse* ['twice, two times']; and also the noun *lūme (i)* 'time' (PE 12, p. 56).

[67] The following notes appear on the unnumbered verso of the page containing the basic list of "Numerals" given above.

[68] The adjectival forms *neldest(y)a, kantast(y)a, lemintya, enektya, enquetya*, and *otsotya* were changed from *neldesta, kantasta, leminta, enesta, enquesta*, and "[*osta*], *otsotta*". The subsequent forms have original final *-ya*.

[69] The forms **enekto, enquetto** and **otsotto** replaced original **enesto, enquesto** and **osto, otsotto**.

[Duals.][70]

        hand, arm, leg, foot, eye, nostril, ear
        parent
        sun & moon
        heaven & hell
        husband & wife.[71]

maqi, maqit	['hands']
raqi	['arms']
pelqi	['legs']
talqi	['feet']
henqi	['eyes']
nenqi	['nostrils']
unqi	['ears'].

Pronouns. Personal.

    Stems:

        Sg.   1 **ni-**   2 **ke-**[72]   3 m. **hu-***   f. **hi-**   n. **ha-**
            * *h*- frequently dropped in unemphatic and pre-verbal forms: *u-, i-, a-*, &c.
        Pl.   1(a) **me-** (b) **qe-** 2 **le-**   3m. **tu-**   f. **si-***   n. **ta-**
            (a) excludes person(s) addressed, (b) includes them.
            * *si* < *ti.

Preverbal forms are simply the stems as above.[73]

    (h)a- is only employed with definite reference: impersonal 'it' is rendered by verb without pre-verbal prefix, as:

        (h)a·tule 'it comes' (some definite thing)
        tule ne — 'it so happens that, it comes about that'.[74]

Nominative. This is the preverbal form. But there exists also an emphatic form that is usually added after the verb (in addition to pre-verbal prefix) but may also stand in place of the

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[70] The following rough notes given below the list of numerical parts are not explained by Tolkien, but clearly constitute his preliminary workings on the discussion of the "Duals" inserted in the subsequent typscript version of the grammar (see below). There is a list of English words for things that naturally occur in pairs, and to the right of this an assortment of unglossed Qenya forms that represent the duals of some of these nouns.

[71] At the bottom of the page the following two words (or parts of words) are struck through: *kalunqi, man*. The former might be a preliminary form for 'sun & moon'(i.e. literally 'pair of lights').

[72] Sg. 2 **ke-** was altered from **te-**.

[73] There is no suggestion of the concept of preverbal forms of the pronouns in the materials concerning Qenya written before this Grammar, but prefixed pronouns did occur in Goldogrin (see PE 13, p. 97). Prefixed pronouns are attested for Quenya in the thirties, in the "Koivienéni Manuscript" which has, e.g., *sen·ekkoita* *'awake them' and *sealalan* *'they grew' (*Vinyar Tengwar,* no. 27, pp. 10–17, 25–26); and in late (c. 1948) drafting of *The Lord of the Rings*, in such forms as *nilendie* 'have I come', *nimaruva* 'will I abide' (*Sauron Defeated*, p. 56); and even as late as the 1950s, in the drafting of the Quenya translation of the Litany of Loreto, which has *le·ana* *'give thou' (VT 44, p. 12–13). Cf. Adunaic, which also has preverbal pronouns, e.g., 3rd sg. m. *u-, hu-;* f. *hi-;* n. *a-* (see VT 24, p. 18).

[74] The first occurrence of *tule* was altered from *túle*.

preverbal. The latter form is usually used in ironic answers to a question regarded as absurd:—thus:

> *ni·tule* 'I come' : *ni·tule nímo* 'it is I that come' :
>
> *mai ke·tule* 'do you come?'[75] : *nímo tule!* 'I come (of course I don't)'.

Forms.

Sg.	1. **nīmo**	2. **kēto** or **tēko**	3 m. **húyo**	f. **hie**	[n.] **hea**
pl.	1a. **melmo** b. **qelmo**	2. **lelko**	3 m. **tūto**	f. **sīse**, **sīte**	n. **atta**.[76]

Declined forms.

Accusative unemphatic: following immediately on verb.

ni		**ke**	**ho**, **hu**	**he**, **hi**	**ha**
me	**qe**	**le**	**tu**	**si**	**ta**

Emphatic.

nit		**ket**[77]	**hut**	**hit**	**(h)at**

also *nitto, ketto, hutto, hitto, hatto,* &c.

ment(o)	**qent(o)**	**lint(o)**	**tunt(o)**	**sint(o)**	**tant(o)**

Genitive emphatic is derived from the emphatic nominatives, as if they were nouns, *singular* even in case of *me, qe, le:* **nímon**, &c.; **melmon, lelkon**, &c.; but **húyon, hien, túton**, &c. [78]

Unemphatic.

nin,		**ken,**[79]	**hun (hon, on),**	**hin (in),**	**(h)an**
men,	**qen,**	**len,**	**ton (tun),**	**sin,**	**tan**.

Dative [*emphatic*] as with genitive: **nímur, melmur,** &c.[80]

Unemphatic often, especially when there is no *direct* object expressed, the 'accusative' forms are employed as *an ni* for *an nir* = 'give (it) me'.[81]

nir,		**ker,**[82]	**hur (or),**	**hir (er),**	**har (ar)**
mer,	**qer,**	**ler,**	**tur,**	**sir,**	**tar**.

The emphatic dative and genitive are not very frequent. In the 3rd person pl. forms [such] as *tútolion* are even used.[83]

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[75] For this phrase Tolkien originally wrote *mai tu* (perhaps a false start on *mai tule*), altered this to *mai u·tule* (or possibly *mai a·tule*), and finally to *mai ke·tule,* presumably all done before he wrote the gloss.

[76] Sg. 2 **kēto** appears to have been altered from **tēto**, and the pl. 2 **lelko** from **lelto**. As originally written, the chart contained the following forms: sg. 2 **téko,** pl. 2 **lelmo, lelko**; pl. 3 m. **túto**, f. **síse**, n. **atta**. At the same time that these forms were altered, Tolkien began to change the sg. 3 forms to **hūto, hīse, h**... but deleted these before completion.

[77] Sg. 2 **ket** was altered from **tet**, and a following alternative form "or **tes**" was deleted. The additional form *ketto* was also altered from *tetto*.

[78] As originally written, this paragraph read: "*Genitive emphatic* is {adv.} in form an adverbial form of the emphatic possessive: *ninya — ninyu* &c.: **ninyu, tetyu, h**...; **menyu, qenyu, lelyu**." The newer conception that the genitive emphatics are derived from the nominatives originally included a qualification, "but the 3rd pers[on] forms are treated as pl[ural]s." This in turn was deleted.

[79] Sg. 2 **ken** was altered from **ten**.

[80] A form *nímor* was deleted before **nímur**.

[81] Cf. QL root ANA 'give, send towards': *anta-* 'gives', and irreg. imperative *anno* 'give (me)!' (PE 12, p. 31).

[82] Sg. 2 **ker** was altered from **ter**.

[83] This paragraph is written in the left margin.

The possessives.

Unemphatic: prefixed to nouns, and only declined for plural. Changes *a > e*.[84]

nya·		**tya·**	**hwa· (fa·)**	**hya·**	**ha·**[85]

plurals *nye·*, *tye·*, &c.

mea·	**qea·**	**lea·**	**tua·** (dialectal **pa·**)	**sia· (hya·)**	**ta· (tea·)**

plurals *me·* (*mee·*), *qe·* (*qee·*), *le·* (*lee·*), *tue·*, *sie·*, *te·* (*tee·*).[86]

Emphatic: fully declined adjectives following noun (which *may* also have the unemphatic prefix).

ninya		**ketya**	**(h)úva**	— **íva**	— **áva**[87]
menya	**qenya**	**lelya**	**túva, tuiva**	**síva**	**táva, taiva**

The pronouns may also add the adverbial case endings: in this case all are treated as singulars except the 3 person pls. as: *nisse, mello,* &c.; but *(h)ullo, illo, tullon, illon, tussen.* The allative is *-lta,* but *-nta* for 3 person.

Reflexive of third person is **ikto** or **ikso**, declined as sg. noun, adj. **iksa**, pl. **ilko, ilka**. See verb 'to be'.[88]

Other pronouns.

The indeclinable relative pronoun is **ya**, which is either to be understood in any relation, or, very frequently, is defined by demonstrative or pronominal or adverbial words inside the relative clause.

The conjunction 'that' is **ne** and must not be confused.

'Thereupon in came the man by whom we were told that his money had all been stolen from him': *en ilta túlie n·ner ya me·qetsime ka húyo ne hwa·telpe ie-rautanēma ompa va húyo*; or more Qenyatic: *ya qensie melmur ne iksa telpe rautanēma.*[89]

The demonstratives are three, corresponding to the three persons: (1) 'this', (2) 'that by you', (3) 'that (there)'.

Stems:

qi (si-, ni-);	**tye- (ke)**;	**sa (ta)**.[90]

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[84] Note that "declined for plural" refers to grammatical agreement with the number of the thing(s) possessed. Plurality of the possessor is indicated by the choice of pronominal root, as in the other personal pronouns.

[85] Sg. 3 m. "**hwa (fa)**" was a replacement for **va·**. (The raised dots have been added editorially.)

[86] The alternative forms *tea·, mee·, qee·* (which actually reads *qe·* in the manuscript, though *qee·* must be intended), *lee·,* and *tee·* were all added in pencil.

[87] As originally written the sg. forms were: "**ninya, tetya, húva, híya, atta, (h)** – **unya** – **inya** – **anya**", the latter three presumably variant forms of the three 3rd-person forms, and themselves existing in variant forms with or without initial *h*. The same variation, i.e. **(h)íva** and **(h)áva**, is probably also indicated by the dashes in the final version.

[88] As originally written, the reflexives read: "**ukto, ikto, akso** declined as noun; pl. **ukt**…" This was then deleted, and replaced with: "**ukto, ikto, akso** declined as singular noun." For the verb 'to be', see the discussion of the compound tenses below.

[89] In the English sentence "the man from whom we heard" was changed to "the man by whom we were told". In the Qenya sentences *nyeliel >> qense >> qensiēma >> qetsime; nye-rautanēma >> ie-rautanēma;* and *hwa >> iksa*. Cf. QL *ner* 'man, husband', *qet- (qente)* 'speak, talk', *qetsa, qetsima* 'having speech, able to talk', *telpe* 'silver', *rauta-* 'chase, hunt, pursue', *ompi* 'all, every', and *ompa* 'each' (PE 12, pp. 65, 70, 77, 79, 91).

[90] The '3rd-person' demonstrative stems "**sa (ta)**" replaced original "**ta- (sa-)**", so that the primary and alternative forms were switched.

There is also a general demonstrative deictic particle or stem **en-** frequently used to emphasize the above stems, as:

<div align="center">

enqi-; **enke**; **enta**.[91]

</div>

(en)qi; tye, enke; or *sa, enta* serve as deictic particles of time or place, in sense vaguely 'now *or* here'; 'at that time' (you spoke of, or think of, or remember, &c.), 'there by you'; 'then, there'.[92] As such they may follow a noun preceded by the article, as:

<div align="center">

i·ner qi *i·mar tye*, *i·liante sa*
'this man' 'that house (of yours)' 'that vine'.
'this man (we have at present); &c.

</div>

There are also adjectives dealing purely with place:

<div align="center">

qinda **tyenda** **sanda**.[93]

</div>

These precede the noun and require *no* article:

<div align="center">

qinda ner, *tyenda mar,* *sanda liante.*

</div>

Deictic nouns or pronouns are

<div align="center">

qinqe, **tyent(y)e**, **santo**.[94]

</div>

'Thither', &c.

(en)qinta	tyenta	santa	or general
qint	enkinta (enkent)	entanta (entant)	en[95]

'There' &c.

qisse	tyesse	sasse	
enqisse	enkesse	entasse	en

'Thence' &c.

qillo	tyello	sallo	
enqillo (enqil)	enkello (enkel)	entallo (ental)	en

'Then' &c.

qí, qin	tyen	san	
enqin	enken	entan	en

'Other' comparative (*alter*): **etya**, noun **etyo, -e**, etc.[96]
general (*alius*): **nyanya, nyando, -e, nyan**.[97]

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[91] A form, probably **ensi** or **enni**, was deleted beneath **enqi-**; **enke** was written beneath deleted **entye**; and an alternative form "(**enna**)" was deleted following **enta**.

[92] An alternative form, probably *enni*, was deleted above *(en)qi; enke* was a later addition above *tye;* and original "*ta* or *sa*" was altered to "or *sa, enta*", the last form also added above.

[93] As first written, the deictic adjectives were **qinta**, **tyenta** and **sanda**, both here and in the examples given below. What looks very like the letter "e" precedes **tyenda**, but if a revision of the form to **etyenda** was intended, it was not carried forward into the example, *tyenda mar*.

[94] The words "or pronouns are" were added later; and **tyent(y)e** was altered from **tyente**.

[95] As originally written, this chart read: "**qista**, **tyesta**, **sasta**; **qint**, gen. **qit**, **enkesta** (**enket**), **entasta** (**entast**)." With **enta**, **entanta**, **en**, etc., cf. "The *Entu, Ensi, Enta* Declension" of ca. 1930, especially the third and fourth columns of the first half of the chart, *Vinyar Tengwar*, no. 36, pp. 7–29.

[96] The first letter of **etya** is unclear, possibly altered from *s* in the act of writing (*sty-* is not a permissible initial cluster); but the form **etyo** that follows seems to corroborate the reading of **etya**.

Verbs.

Person is expressed by the pre-verbal pronominal forms (see *pronouns*).

Sg.	1 **ni·**		2 **ke·**	3 m. **(h)u·**	f. **(h)i·**	n. **(h)a·**
Pl.	1a. **me·**	1b. **qe·**	2 **le·**	3 m. **tu·**	f. **si·**	n. **ta·**

☞ Note the neuter is never used as an impersonal subject: there is no prefix used at all in that case, as: *uqe* 'it rains'; *tiqe* 'it thaws'.[98]

The prefix may also be omitted when the subject is (a) a noun or equivalent, (b) an emphatic pronoun. In the latter case the pronoun must immediately precede the verb (as a prefix) or else the prefix must also be employed, as: *ni·tule; nímo tule* or *ni·tule nímo*. In the case of a noun the prefix may also often be employed as well (for clearness, and hence naturally rarely when the subject noun precedes the verb immediately).

The natural order in Qenya is (1) subject, (2) verb, (3) object of verb. Nothing usually separates (3) from (2) except something qualifying either (2) or (3), or occasionally some postponed element belonging to (1), as:

> *ni·hepsine nímo tanko i·mailinen losselin*[99]
> '(it was) I myself (that) bound firmly the beautiful flowers'.

The inflections of verbs are always pretty regular and consist of (a) no ending for singular. (b) **-r** for the impersonal (distinct from the endingless form, e.g. *uqe* 'it rains', but *tulir* 'one goes, somebody goes'): this becomes a *passive* if pronominal elements are added, for these are in the *accusative* (rarely dative).[100] In the first case (accusative) these still may retain (and always do so in archaic language) their accusative-position after the verb, but as the passive feeling has increased such expressions as *ha·matsir* 'it is eaten' are not unusual. (c) **-l** for plural, as: *me·tulil* 'we come'. (d) **-n** (stem **-nd-**) for active participle. (e) **-ma** for passive participle. (f) ending **-kto** (sg.), **-lko** (plural) for reflexive accusative, **-ktor, -lkor** dative. (g) **-sta** for verbal noun or infinitive or gerund. There is no passive infinitive.

The future stem is obtained by the suffix -**(u)va**. The past stem is obtained by the suffix **-ye**, (*i̯ie* >) **-ie**, or **-ne**; but *-ie* (the commonest) is normally accompanied by stem strengthening consisting of (1) *a*-infixion, (2) *n*-infixion, (3) vowel lengthening (this last perhaps largely an analogical extension from the *ā* resulting in many stems). The stems that apparently have an original stem vowel *l̥, r̥, n̥, (s)* thus often show a kind of vowel gradation between *il, ul* &c., the product in the normal stems, and *al* &c., the product (either by nasal infixion or *a* ?) in the past.

'Stem' or 'root' verbs usually show the vowel **-i-** (**e**) in the present ending; a few show **-u-** (**o**). Denominative and de-verbative derivatives usually show **-a**. The commonest derivative suffixes are -**(n)ta**, **-ya**, **-tya**.[101] *-ya* and *-tya* are causative.

* *-(n)ta* has no definite significance though it is sometimes inceptive and is very frequently (especially where medial root consonant is *i̯, u̯, s*) found as a mere present-formative, as *kapta* 'leap', pret. *kampie*. In this case it always is found in future as well: *kaptuva* with short *ŭ*.

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[97] Latin *alter* 'the other (of two)'; *alius* 'another, other (of many)'.

[98] Cf. QL *uqin* 'it rains'; and intransitive *tiqi-* 'melt' (PE 12, p. 98).

[99] A false start, *ni·tule nímo*, was deleted. The word *tanko* ('firmly') is an insertion; and *mailinen* was altered from *mailina*. Cf. QL *hepin* 'I bind', *tanka* 'firm, fixed, fast, steady', and *losse, losille* 'rose' (pp. 40, 56, 88).

[100] Following *tulir* 'one goes, somebody goes', a second example, *matar*, was deleted immediately after it was written. The word "pronominal" replaced "verbal" in the act of writing.

[101] Original **-ta** >> -**(n)ta** here; and *-ta* >> *-(n)ta*, and "causative" >> "inceptive" in the following note.

Example[s] of regular verbs are *tul-* 'come', *mat-* 'eat'.

Pres.				Pa.			Fut.	
	sg.	**tule**	**mate**		**túlie**	**mansie**[102]		**tuluva**
	pl.	**tulil**	**matsil**		**túliel**	**mansiel**		**tuluval**
	imp.	**tulir**	**matsir**		**túlier**	**mansier**		**tuluvar**
	ref.	**tulikto(r)**,	**matsikto**,		**túliekto**				**tuluvakto**
		tulilko(r)	**matsilko**		&c.				&c.
	noun	**tulista**	**matsista**		**túliesta**	&c.			**tuluvasta**
	part.	**tulin (-nd-)**	**matsin**		**túlien(d-)**				**tuluvan(d-)**

Similarly **matuva**.

Compound tenses are made with 'participle' and verb 'to be', which is as follows:

Pres.		Past		Fut.	
e (or **i** before *e* or after *e*)		**ie** or **ye**, **hye**[103]		**va**	
il		**iel**		**val**	
ir		**ier**		**var**	
ikto (rare except actually		* **iekto**, **ielko** [?&c.]		* **vakto** &c.	
as the 3rd pers. refl.), **ilko**					
ista		**iesta**, **yesta**		**vasta**	
in(d-) or **inda**		**ien**, **yen**, **yenda**		**van(da)**	

[*] Often employed as the 3rd person reflexive in a past ([or] future) tense, as: *(tu·)méliel ielko* instead of *tu·mélielko* 'they loved themselves'.[104]

The compound tenses may be made thus:

e tulien (= 'is having come') 'has come' (perfect)
va tulien (= 'will be having come') 'will have come' (fut. perf.)

but more often they are actually compounded thus:

tulinde (*tulindel*, &c. &c.)	'is coming':	pres. imperf.
tulindie, &c.	'was coming':	past imperf.
tulinwa	'will be coming':	fut. imperf.
tuliende	'has come':	perf.
tuliendie	'had come':	past perf. (pluperfect)
tulienwa	'will have come':	fut. perf.
tuluvande	'is going to come':	fut. imperf.
tuluvandie	'was going to come':	past fut.
tuluvanwa	'will be going to come':	fut. fut.

Occasionally such forms are even made for the verb 'to be' as *yendie* 'had been', or *yendie tulin* (not **tulindiandie*) 'had been come', *yende tulin* 'has been coming'.[105]

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[102] A form *mante* was written above *mansie* in pencil, presumably representing an alternative sg. past-tense form, where *-ie* has been reduced to *-e* in final position, and as a result the *-nt-* did not change to *-ns-*. Compare the present-tense forms of *mat-* where intervocalic *-ti-* changes to *-tsi-*, but *-te* remains unchanged.

[103] The alternate past tense form **hye** was added in faint pencil.

[104] The parenthetical "(fut.)" was an insertion; and *(tu·)méliel ielko* replaced *tu·melil ielko*.

[105] As originally written, this paragraph began: "Occasionally such forms as *tuliendien(da)* are even made"; and the form *tulien* was replaced by "*tulin*" in the act of writing. The hypothetical form **tulindiandie* was altered from **tulindiendie*.

Past tense.

"Stem-verbs"

kṛp- 'pluck'	*karpie*[106]	(pres. *karpe*
sḷt- 'sift'	*salsie*	(pres. *silte*
tṇt- 'bounce'	*tansie, tantye*[107]	(pres. *tante*
lḷt 'dance'	*lalsie, laltye*	(pres. *lilte*
tṇq 'hear'	*tanqie*	(pres. *tunqe*
sḷp 'drink'	*salpie*	(pres. *sulpe*
pṣt 'spit'	*pastie, pastye*	(pres. *piste*
tṃp 'beat'	*tampie*	(pres. *tumpe*
mat- 'eat'	*mansie, mantye*	(pres. *mate*[108]
mapa- 'seize'	* *nampie*	(pres. *mape*

(irreg. dissimililation for *mampie*)

tiq 'melt'	*tinqie* or *tíqie*	(pres. *tiqe*
tuv 'receive, take'	*túvie*	(pres. *tuve* or *tue*, imp[ersonal] *tú*[109]
kaị 'lie down'	*kaine*	(pres. *kaita*
kapa 'leap'	*kampie*	(pres. *kapta*
kar 'make'	*karne*	(pres. *kare*

Non-stem.

tanga 'beat'	*tangane*	([pres.] *tanga-*,	[fut.] *tangauva*
tantila / 'hop'	*tantilane*	([pres.] *tantila*,	[fut.] *-auva*
	or *tantille > -ilne*		
tantilta	*tantilante*	([pres.] *tantilta*,	[fut.] *-tŭva*
tulya 'send, bring'	*tulĭne*[110]	([pres.] *tulya*	fut. *tulyuva*

This is the regular causative 'carrying'.

tantya 'set bouncing'	*tansĭne*	([pres.] *tantya*, rarely *-īne*	

Many words in *-ta* 'make':

lapta	*laptăne*		([fut.] *laptuva*

same:

lokta	*lokante*		([fut.] *lokatwa*[111]
kelu 'flow'	*kelūne, kelwie*		[fut.] *kelūva*[112]
hari 'to hate'	*hari* (not *hare*), *harīne* (*hărie*)		[fut.] *haryuva*

Causative is also *-tya*, thus *maka* 'die' (*māna* 'dead'): *maktya* 'kill', *maksine*.[113]

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[106] The stem *kṛp-* was altered from *karp-*. The description of the past tense was actually begun on the verso of the page containing this chart, with the words: "Past tense: a. *karp* 'pluck': *ni·karpe* 'I pluck', *ni·karpie* 'I plucked'."

[107] The translation of the stem *tṇt-* was originally "dance". The alternate past-tense form *tantye* was added in faint pencil; as were the forms *laltye* and *pastye*.

[108] The alternative past-tense form *mantye* was written in pen to the right of the present form *mate*, and has been moved editorially.

[109] The words "imprs. *tú*" were added later.

[110] The past-tense form *tulĭne* was altered from *tulīne;* and similarly *tansĭne* << *tansīne*, and *laptăne* << *lapsine*.

[111] The future form *lokatwa* replaced *loktauva*.

[112] The entries for *kelu* and *hari* were added in the top-right margin.

The 'conditional' or subjunctive.

This is not expressed inflectionally but by particles, **nai** and **ki**, of which *nai* represents remoter possibility ('might'), *ki* (nearer) 'may'.[114]

The pure optative is also often expressed by *nai*, or *naike* combined, at head of wish.[115]

The imperative is the uninflected form, often especially in common verbs in *-l, -n, -r, -s, -t* without *-e*, as *tul, mat*, &c., or it may be expressed by the inflected forms and imperative voiced tone (indicated by !) often with *en* (2nd) or *(en)no* (1st), *(es)sa* (3rd) added. Thus:

> *naike hi·tule*   'would she might come' (of something remotely possible, or impossible)
> *hi-tule nai*   'she might (possibly) come' or 'be coming'
> *hi-túlie nai*   'she might have come'
> *hi-tuluva nai*   'she might (conceivably) come, at some future time'.[116]

The future and present run naturally here very close, hence the future is seldom used with *nai* and to express (where required) 'she might be coming (at this moment)' we have *hi·tulinde nai* = 'she might be coming' (supposing else also to be the case, which we know is not so).[117]

> *tul*   'come!'
> *le-tulil!   le·tulil en*
> *me-tulil enno*   'let us come', occasionally *le·tul, me·tul, tu·tul*.
> *hi·tule ki*   'she may be coming, may come'.

'If' is expressed by **mai**; *nai* or *ki* are usually in apodosis, as:[118]

> *mai ni·tule*   *tu·tulil*[119]
> 'if I come' (generic)   'they come' (generic)

Similarly

> *mai ni·túlie*   *tu·túliel*

but naturally rarer because only possible in a definitely prophetic utterance:

> *mai ni·tuluva*   *tu·tuluval*
> 'whenever I come'   'they will come'.

Here **yan** 'when' is more usual.

> *mai ni·tuluva*   *tu·tuluval ki*
> 'If I come' (fut.)   'they will come'.[120]

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[113] This sentence was added in the left margin.

[114] The particles were originally written as **nai**, **ke**.

[115] The optative *naike* was altered from *naiki*.

[116] In this last gloss the word "might" replaced "will".

[117] Tolkien is saying here that, where present *tule nai* and future *tuluva nai* merely express uncertainty whether something has occurred, there is little difference in meaning between them, and so the latter is seldom used; and therefore to express uncertainty about an occurrence "at this moment" the present imperfect *tulinde nai* is used, a circumstance requiring this usage being where we know something could occur now were it not for some other condition preventing it.

[118] *Apodosis* is the main or independent clause of a conditional sentence ('they will come'), as opposed to the dependent clause or condition, the *protasis* ('if I come'). The words "*no* usu[ally]" were written and then deleted before *nai*.

[119] The verb *tulil* was altered from *tulel*.

[120] After this line, the following was written and then deleted: "*mai ni·tule na   tu·tulil nai.*"

QENYA PHONOLOGY

The QENYA consonant system was as follows.[1]

Voiceless stops	**q**	**k**	**ty**	**t**	**p**
Voiced stops in the combinations	**ngw**	**ng**	***ndy**	**nd, rd, ld**	**mb**
Voiceless spirants	***hw**	**h**	**hy**	**s**	**f**
Voiced spirants or continuatives	***w**		**y**	**r, l**	**v**
Nasals		**n(g), n(k)**	**ny**	**n**	**m**

 * The sounds *dy* (in *ndy*), *hw*, *w* are only old Qenya; they have now in the standard *Inwe* dialect given *ny, f, v*. The velar nasal only occurs before the stops *g* and *k*.

 This system is derived and related to the Primitive Eldarin (*E) in the following manner.

 The Primitive Eldarin was divided at first by the migration of the Three Kindreds to Valinor into A. *Kor-Eldarin;* B. *Ilkorin*.[2] From A. are descended:

 I. *Old Qenya* with its slightly divergent modern descendants (a) *Qenya;* (b) *Inwian*, chiefly used as a written and elevated language, but actually locali[zed] in *New Kor*, or *Kortirion;* (c) *Tol-Eressean*, which has been much influenced by Telerin;[3]

 II. *Telerin*, now confined (a) to the dialects of the sea-coast of Valinor (the most archaic form, since many of the original Teleri lingered on here without migrating with either first the Noldoli

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[1] "The Sounds of Qenya", the phonological portion of the *Qenyaqetsa*, includes two consonant charts, one for primitive Eldarin and one for a later system that developed from it, "a distinctive Cor-eldarin form after the departure of the Noldoli" (*Parma Eldalamberon*, no.12, pp. 15-16). Like both of these earlier charts the present chart is arranged in five columns representing five articulation positions, and in the same order: labiovelar; velar; palatal or palatalized alveolar; alveolar or dental; and labial or labiodental. The Eldarin chart has six rows corresponding to six classes of sounds: (1) voiceless explosive; (2) voiced explosive; (3) voiceless spirant; (4) voiced spirant; (5) nasal; and (6) nasalised explosive. The Cor-eldarin (CE) chart has separate rows for initial and medial developments for each of these classes, representing the sounds phonetically "but not in the forms of present orthography". The five rows of the present chart correspond to the CE chart in this manner: row 1 (voiceless stops) = CE class 1 (with the orthographic **q** and **ty** for CE phonetic spellings *ku̯* and *t̯i*); row 2 (voiced stops in combinations) comparable to CE class 6 medial (with **ngw** and **ndy** for *ngu̯* and *nd̯i*); row 3 (voiceless spirants) = CE class 3 initial (with **hw** and **hy** for *hu̯* and *hi̯*, the latter emended to *s̯i*); row 4 (voiced spirants or continuatives) = CE classes 3 and 4 medial (with **w** and **y** for *ẇ* and *ẏ*); and row 5 (nasals) comparable to CE class 5 (though lacking labio-velar *nu̯*, and with **n(g)**, **n(k)** indicating the velar *n*, i.e. [ŋ], surviving only in the combinations *ng* and *nk,* and **ny** for *ni̯*). The differences between the charts are mostly due to the different context rather than changes in conception, the present chart giving the sounds according to their relationships within Qenya, while the CE chart gave the sounds according their phonetic development from the earlier Eldarin system. Thus row 2 includes the voiced stop combinations **rd, ld** not present in CE class 6, which represents only those combinations descended directly from the primitive Eldarin nasalized explosives.

[2] In the Historical Sketch (HS) that begins the *Qenyaqetsa*, the first and deepest division of the Eldarin languages is said to have been the result of the dwelling of the Solosimpi for a "long time upon the island [of Tol Eressea] divided from the others by the malice of Osse" (PE 12, p. 1). Cf. *The Book of Lost Tales, Part One* (henceforth I) pp. 120–21. The name *Ilkorin* does not occur in HS, though there is an allusion to "scattered bands of the Eldalie, some maybe who straying on the march from Palisor have never seen Valinor" (PE 12, p. 2).

[3] The words "or *Kortirion*" were added in the margin in ink. HS describes *Inwelin*, the dialect of the *Inwir*, the "royal clan" (i.e., corresponding to the later *Vanyar* and *Vanyarin* their speech), as "older and more archaic" than the later, closely related dialect, *Qenya*, the "freer common tongue" of the *Qendi*, that was spoken in Tol Eressea and (by implication) influenced by the speech of the Solosimpi that came to dwell there after the March from Kôr and the subsequent retreat from the Great Lands (Europe).

or later the main mass of the Kor-Eldar)[4] — the best preserved form of this language is spoken still at Swan Haven; (b) to the Telerin of Western Tol-Eressea, a form that has exerted influence on the Qenya of that island and has been much influenced by it in return; (c) to the fading Telerin of the Southern and Western shores of England and Wales.[5]

III. *Noldorin.* This apparently began in some points (e.g. treatment of *p*, *ú*) to be differentiated from Common Kor-Eldarin before the Gnomish migration and the Flight.[6] Those of the Noldoli however that remained behind in Valinor seem to have been entirely absorbed into either the Teleri or the Qendi among whom they dwelt. Few if any traces of their influence upon the 'Valinorian'[7] languages can be pointed to. Owing to the early separation of Noldorin it followed a very individual development, but while in appearance it looks more like Ilkorin than Valinorian it has not been much influenced by Ilkorin except in this point of general similarity of development. In Vocabulary there are of course many traces of not only Ilkorin but also the influence of the language of the Orcs and of the Men upon early Common Noldorin. After the Nirnaith Únoth began the process of division between the dialect of *Mithrim* and of *Gondolin;*[8] other types of Noldorin speech were also once used in Doriath and in the countries to the south and west of Doriath by bands or groups of wandering Gnomes. These last were nearer related to the dialect of Mithrim than of Gondolin; they were particularly liable to influence from Ilkorin, and, through the fugitives from Angband, from Orc-speech. Old Noldorin is practically *Gondolic,* depending as it does mainly on the traditions of the survivors of Gondolin, such records as they brought away with them (many of which are to this day preserved in the archives of TOL ERESSEA), or have since been recovered from the now lost site of Gondolin by the

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[4] That is, the Flight of the Noldoli into exile and the subsequent March of the Elves of Kôr back into the Great Lands, respectively. Cf. II 253, 257, 280, 303, and especially *The Shaping of Middle-earth* (IV), pp. 37, 68.

[5] In the HS, *Teleri* refers to the "clans of Qendi and of Inwir"; and *Telellin* refers to "both Qenyarin and Inwelin of Alalminóre and Cortirion" and excludes both Solosimpilin and Noldorin. In the present text, *Teleri* refers (as in all subsequent texts) to the shoreland Elves of both the Great Lands and of Valinor. It can be seen, therefore, that the change whereby the name *Teleri* was transferred from the Qendi and Inwir (the later *Vanyar*) and applied instead to the former *Solosimpi* had been made by the time the present account was written, but not when the HS was written. This further supports the dating of the HS to c. 1920 or earlier (PE 12, p. xvii), and shows that the conception of the division of tongues described in the c. 1926 "Sketch of the Mythology" (IV 13, 44) had likely been devised while Tolkien was at Leeds. The HS thus represents a transitional scheme between that of the *Lost Tales* and that of the present text and the earliest "Silmarillion". For the continued association of the Elves with England in the later "Sketch", see IV 72.

[6] The use of the name *Noldorin* to refer to the language of the Noldoli appears to have first arisen in the HS. For an example of the divergent treatments of *p* and *ú,* compare the cognates Qenya *Palúrien*, Gnomish (Noldorin) *Belaurien,* in *The Lays of Beleriand* (III), p. 160. The "Gnomish migration" here refers to the removal of the Gnomes from Kôr to new dwellings, following their first discontent, brought about by the lies of Melko (cf. I 142, IV 16), and preceding the theft of the Silmarils and the Flight of the Noldoli.

[7] There is a footnote to the term "Valinorian", written in ink at the bottom of the page and continued on the otherwise blank verso: "A term often used for the common speech of Teleri & Qendi, as against Noldorin. But Telerin & Qenya must have much diverged (more than Qenya & Noldorin) before the flight — their subsequent development was more similar than that of Noldorin owing to their later closer association." In the HS the term *Cor-eldarin* similarly includes "all dialects save Noldorin" (PE 12, p. 2).

[8] *Nirnaith Únoth* 'Unnumbered Tears' appears as typed late in the c. 1918–25 "Lay of the Children of Húrin", while earlier in the poem the name has the form *Nínin Udathriol*, the form it had in *The Lost Tales* and the Gnomish Lexicon (cf. II 84, III 3, 79, GL 74). This further suggests that the present text was composed relatively late in the Leeds period. The entry *únoth* 'without number, countless' arose as a late addition to the "Noldorin Word-lists" (NW) contemporary with the "Lay" (PE 13, p. 133, 155). The name *Mithrim* arose as a replacement for earlier *Asgon* in late (c. 1920) emendations to the text labeled "Tuor B" (cf. II 147, 202).

Elves of later days. *Gondolic*, though still written, is only spoken actually in and near the town of *Tavrobel* in the west of the Gnome-area in Tol Eressea. Noldorin is still spoken widely as a kind of lingua franca by all the Elfin peoples in the lands of men, and in many cases of tribes of original Ilkorin extraction is tending to oust their Ilkorin language. Noldorin of this type is descended in the main from the dialect of Mithrim with some influence of the dialects of the lesser 'fugitive' groups of which the most important was *Doriathrin*. The ancient language of Nargothrond, *Feanorian*, has not survived except in scanty fragments and in several poems that were early translated into other dialects, but not without retaining many traces of their original dialect.[9]

B. From *Ilkorin* were developed, already before the flight of the Gnomes and the meeting again of Kor-Eldar and Ilkorindi, several distinct and practically entirely mutually unintelligible languages. These were all however distinguished in contrast with the Valinorian by the more archaic and rougher type of their consonant systems, and their generally more consonantal character. Their history is obscure since there are hardly any records of the ancient periods, and at no time have they produced any literature or writings comparable to those of the Kor-Eldarin languages, save in the case of Doriath under Thingol. The Ilkorindi, too, usually were and usually remain still nomadic, so that the tendency of the languages was to split up into minor dialects of small extent that were constantly shifting their mutual relationships. *Old Ilkorin* is mainly the language of Doriath under Thingol preserved in records brought to Tol Eressea by Elwing and fugitives from Sirion, and in later days also recovered from the Thousand Caves.[10] It was to some slight degree influenced by Noldorin. It was a representative of *Western Ilkorin* of the same branch as that which produced the present Ilkorin of Ireland, England, Wales and Scotland.[11] Related Ilkorin was probably once spoken in Scandinavia and the lands bordering on the North Sea and English Channel. Over the whole of Europe now, including however only the westerly parts of Russia, the lingering Ilkorindi speak dialects descended from a distinct, but originally closely related, branch of the Western group.[12] The rest of the Ilkorin languages descend from the old Southern and Eastern branches, of which earlier knowledge is scanty, and the present descendants scattered and fading.

For *Noldorin, Gnomic* or *Deep-Elfin* are sometimes used; for *Telerin, Sea-Elfin;* for *Qenya, Elvish* or *Light-Elfin;* for *Ilkorin, Dark-Elfin*.[13] Utterly distinct from the languages of this family were in origin those of the Orcs and the Balrogs — the *Melkian*. From some Eastern type of Ilkorin much of human language is in origin derived.[14]

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[9] In the c. 1918-25 "Lay of the Children of Húrin", Nargothrond was founded by Celegorm and Curufin, two of the sons of Fëanor (III 65). Note the occurrence of *narog* as an addition to the contemporary NW (PE 13, p. 150). In the *Lost Tales* neither the river nor the realm is named (cf. II 82).

[10] The word "mainly" in this sentence was inserted later in ink.

[11] Tolkien changed "the Ilkorin of Ireland" to "the present Ilkorin of Ireland".

[12] The word "however" in this sentence was inserted in ink.

[13] Cf. IV 13, 44.

[14] Cf. the earlier "Tree of Tongues", *The Lhammas* §10, and the *Lammasethen*, in *The Lost Road and Other Writings* (V), pp. 169, 179, 191, 194.

A comparison of such of the oldest periods of these Eldarin languages as is still extant allows us to assume the following original consonant system. [15]

voiced stops	**g**.	**d**.	**b**.
voiceless stops	**k**.	**t**.	**p**.
voiced spirants	**ȝ, j**.	**z**.	**b̃**. usually written *w* (in Q. phonology)
liquids		**r, l**.	
nasals	**ŋ**.	**n**.	**m**.
voiceless spirant		**s**.	

also **i̯** and **u̯** less spirantal in nature than *j*, *w* and closely related in origin to the vowels *i*, *u*. The evidence of Ilkorin points to there having been originally two voiced and voiceless spirants *z* and *ř* (or *ð*), and *s* and *þ*. But this distinction has no importance for Eldarin of Kor.[16]

The Eldarin 'root' was
   (a) rarely monosyllabic of the form *KAA*, or *AA*
   (b) usually disyllabic of the forms *KAKA, AKA, KATA*
   (c) it was also probably from very early times trisyllabic of the forms *KAKAMA, AKAMA, KATAMA*.

The trisyllabic forms are probably the result of very early extension (suffixion, composition, partial reduplication, &c.).

In the ultimate analysis the consonants of these forms were always single, but might be *any one of the single consonants* shown in the preceding table (evidence for an initial *z* alone is dubious). Consonant-groups are, however, divided into Ultimate and Derivative. *ULTIMATE groups* are those which occurred in E* not as the result of the addition of originally separate formative elements, whether prefixed or suffixed, but by the processes of strengthening, enriching, or modification of the consonantal elements of the root (probably originally always with modification or specialisation of the meaning). For similar developments in the case of the vowels of the root (which in its simplest form had one vowel throughout) see the Vowels.[17] These modifications took place most freely in the case of the first consonant of the forms KAKA, KATA, KAKAMA, KATAMA. [Certain combinations, though old enough to be considered here, are perhaps due to early loss of the first vowel of the form KATAMA, especially in the cases where the consonant in the place of K was S, or in the place of T was R, L.] These ultimate groups are all formed with *s, i̯, u̯, n* (*ɲ, m*); [*r, l*, though considered here, are more probably due to reduction of the first syllable of trisyllabic roots.][18]

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[15] Compare this chart of the Eldarin consonant system with that in "The Sounds of Qenya" (PE 12, p. 15). The five articulation positions of the earlier system have been reduced here to three: palatal or velar; dental or alveolar; and labial (see footnote 1 above). The difference is accounted for in the following sections, where the labiovelar and palatal series (among others) are treated as modifications of the three cardinal positions. Indeed, it is in this present document that Tolkien seems to have first made an account of systematic modifications of root elements and structures as derivational and generative techniques; though such a system is discernible through comparison of the roots in the Qenya Lexicon, and "root variants" are mentioned in connection with the earlier chart (pp. 15, 16). Tolkien would develop and elaborate this system in great detail in the years to follow.

[16] In "The Sounds of Qenya" (henceforth SQ) the conception is only slightly different: "**S, Z** appear to have been variants similarly of **Þ, D**, but separated early, and to be treated separately as certain cases in Qenya show but the development of Noldorin certainly proves" (PE 12, p. 15).

[17] In the event Tolkien set aside this version of the "Qenya Phonology" before composing the section on Vowels.

[18] The square brackets in this paragraph are Tolkien's, added in ink. The final clause originally began "those with *r, l*, though considered here," and the alteration was made after the clause was bracketed.

(a) groups found as modification of both initial and medial consonants of the root are:[19]

k >	*ki̯*.	*ku̯*.	*ŋk*.		
g >	*gi̯*.	*gu̯*.	*ŋg*.	*k*	
t. >	*ti̯*.	*tu̯*.	*nt*.		*ŋ* also probably strengthened *ŋg*
d. >	*di̯*.	*du̯*	*nd*.	*t*	*m* also probably strengthened *mb*
p. >			*mp*.		
b. >			*mb*.	*p*	
n. >	*ni̯*.	*nu̯*.	*nd*.		
also ʒ >	*g, ŋ*				
z >	*d, n*				
ꝑ >	*b, m*				

(b) initial only

k ... [*kr* ... *kl*] ... *sk*	*g* ... [*gr* ... *gl*] ... *sk*	*t* ... [*tr* ... *tl*] ... *st*
d ... [*dr* ... *dl*] ... *st*	*p* ... [*pr* ... *pl*] ... *sp*	*b* ... [*br* ... *bl*] ... *sp*
s ... *si̯* ... *su̯* ... *st*	*r* ... *sr* *l* ... *sl*	*m* ... *sm* *n* ... *sn*

(c) *medial only* were the geminations of the consonants.

Originally probably only the voiceless stops were geminated (or lengthened) *kk, tt, pp*.[20] The equivalent modification in the case (i) of spirants, was to stop them or nasalise them, giving an alternation between ʒ, *j, z, w* and ŋ, *ni̯*, *n, m* and *g, d, b;* (ii) of voiced stops, to unvoice them, producing a variation between *k, t, p* and *g, d, b*. The nasals were probably strengthened by addition of the homorganic voiced stop *ŋg, nd, mb*.[21] Modification of *l, r, s* is doubtful, except in the initial case of *sl, sr* and the probable cases of initial *gl, gr, dr,* and of initial *s−st*.[22] This strengthening of spirant to voiced stop, and voiced stop to voiceless stop, also clearly took place initially.

Ultimately, therefore, for reasons not always now clearly to be seen, there existed the following modifications or variations of root consonants:[23]

Where the most ultimate form was —

k.	*ki̯*.	*ku̯*.	*ŋk*.	*sk°*	*kk**
t.	*ti̯*.	*tu̯*.	*nt*.	*st°*	*tt**
p.			*mp*.	*sp°*	*pp**
g.	*gi̯*.	*gu̯*.	*ŋg*.	*sk°*	*k* (?*gg**)
d.	*di̯*.	*du̯*.	*nd*.	*st°*	*t* (?*dd**)
b.			*mb*.	*sp°*	*p* (?*bb**)
ʒ	*j*.	*w*.	*ŋ*.		*g*
j.			?*ni̯*	*si̯°*	?*di̯, gi̯*
w.			*m*	*su̯°*	*b* (?*gu̯, du̯*).

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[19] The column containing *k; t; p* was added in ink, as was the small table of spirant developments at the end, which was written to the right of *p*.

[20] SQ states: "Geminates remain but *qq, pp, tyty* give *q, p, ty*. Also all spirants geminated became early simplified and followed development of simple spirants" (PE 12, p. 26).

[21] A note written in pencil below this sentence, at the bottom of the page, reads: "This confuses {root var.} base variants for different but related bases. Base alteration or [?derivation]".

[22] In the sequence *l, r, s* the *l* was changed in ink from *n*.

[23] The words "or variations" were inserted in ink.

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r.			?*rd**	*sr*°	?*dr, gr*°
l.			?*ld**	*sl*°	?*gl*°
n.				*sn*°	*nd*
ŋ.					*ŋg*
m.				*sm*°	*mb*
s.	*sị.*	*sụ.*			*st*°
z.		*n.*			*d.*

° marks those forms for which there is no evidence except at the beginning;
* marks those which are only evidenced medially.

Rare and fortuitous variations such as between *r – l – n – d* are not included above. It can not be shown that *kr, tr, tl, kl, dl* (of which *tl, dl* are rare and dubious) vary with either *k, t* or *r, l*. Their chief source, other than in originally non-Eldarin word material, is in reductions of type *TALAKA* to *TLAKA*: as for instance in √ *kere* (*kụere, kịere*) 'turn', √[+] *kereke* (broken reduplication) 'turn round and round, send to and fro'; whence probably √[2] *kreke* 'weave'.[24]

To these 'radical' modifications of the root consonants may be added reduplication — the most common source of the trisyllabic bases. Its most primitive form was doubtless complete repetition as √ *tara*, [2]√ *tara-tara*: modifications of this fullest form were *tar-tara, ta-tara;* also a reduced form *a-tara* or first vowel prefixion. More elaborate types are *kele- > kektele, ektele,* and the so-called broken reduplication: *tara-ta* or *tarta*.[25] It is no doubt from such forms as the last — used say as the stem of a verb of originally durative or frequentative sense — that by extraction and extension the formative element *-ta* was produced: this at any rate must be taken into account in treating of the origin of the formative elements, for most of which no origin in separate elements (i.e. originally independent words) can be found. In Eldarin at any rate the existence primitively of original independent words of only one syllable is very doubtful.[26]

Examples.

√ **dag-** modified *dak-, tag-, dịag-, dụag-, ndag-, stag-,* reduplicated *dagda-.*
(*Note that two modifications are seldom combined:* the form **stak-* 'split' is to be assigned to an ultimately distinct, though parallel and onomatopoeically related, root √ *tak* 'stick'.)
*Except in the case of *n*-infixion: *staŋg-* would be a possible modification of *dag*, or *tag*. Reduplication, especially of the form that remained most living and productive, prefixion of the first vowel, or of the first consonant + first vowel, is found with a root however modified. *s*-prefixion also possibly.[27]

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[24] The symbol "√" in this sentence and below represents an "R" in the typescript, "√[+]" = "R+", etc. (That Tolkien intended "R" to be more than a mere abbreviation for the word "root" is suggested by the fact that he typed "root R *tak*" in a subsequent note.) QL lists the root KERE with nominal derivations concerning earthenware and pottery. GL gives a root √*kerek, kereχ* (s.v. *crectha-* 'to spit'). NW lists *crech* 'spittle' < **kərekka,* with cognate Q *rekka* (PE 13, p. 140).

[25] The previous sentence originally ended: "modifications of this fullest form were *tar-tara, ta-tara,* and the so-called broken reduplication *tara-ta* or *tarta*." The additional text was written in ink in the bottom margin of the page (the next page starting at the word "reduplication"), without a clear indication where to insert it. QL lists *kektele* 'fountain' under the root KELE, KELU 'flow, run, ooze, trickle', and also *ektele* 'fountain', which it compares to *kektele*. PME lists both words together as variants (cf. PE 12, p. 46).

[26] This last sentence was bracketed and marked for deletion in pencil, but not actually struck through.

[27] This note was added in ink at the bottom of the page.

Hence *dagla, N *i·dael* 'the axe'; Q *taila* 'blade'; T *tagula* 'heavy woodman's axe'; Old I[lkorin] *þakl, Dor. *þacol* 'axe'.[28]

> N *dag-* 'to slay' (*dak-); *dagros* 'slaughter'; *danc* 'killed in battle', Old N *deinc* 'he slew', later *degaint*.[29]
>
> T *jagula* 'sacrifice' (*di̯ag-).
>
> T *baga-* 'to beat' (*du̯ag-).
>
> Q *nahta-* 'slay cruelly' (*ndag- + *ta*).
>
> Q *tanga-* 'to beat' (*tang-); T *danga-* (*dang-).[30]
>
> T *daida-* 'to weary'; Q *laira-* 'to wear out, break up' (*dagd-).

√ **tak-** 'stick, [stick] in, fix, firm, &c.'; modified *ti̯ak-, tu̯ak-, ntak-, stak-, taki̯-, taku̯-, tank-, takk-*: reduplicated *takta-, ataku̯-*.[31]

> Q *tak-* 'to fasten'; *tanka* (T *tanca*) 'firm'; *tyak-* 'to stick'; *pak-* 'to apply, attach' (*tu̯ak-); *sahta* 'to split' (*stak- + *ta*); *taqa* 'to build, fashion'.
>
> N *thanc* 'forked, split, bifurcated' (*stanka-); *adab-* 'build, establish' (*ataku̯-).

√ **kapa-** 'leap', of which varieties *ku̯ap-, ku̯amp-*, and *skap-, skamp-*, and *nkap-* are evidenced.[32]

> Q *kapta-* 'leap', pa.t. stem *kampie-; kampo* 'flea' (*kampu-; cf. N *caifr* < *kamp'rū = T *camparon*).
>
> Q *qap-* 'throb, flutter'; *qapta-* 'to flap' (trans. from **ku̯api̯a-**).
>
> N *hab-* 'to jump' (*skap-); Q *hapta-* 'eject, ejaculate', originally 'to cause liquids to spirt out' (*skapi̯a-); *hampa-* 'hop'.

These relationships are equally important in the formative elements: for example
> the noun-formative **-me** appears also as *-mbe, -we, -sme, -swe*.
>
> adjective-formative **-da**, as *-za, -nda*, and probably *-ra, -la*.
>
> adverbial ending **-ta**, as *-tta, -nta*, and probably *-sta, -ti̯a*.[33]
>
> pronominal element **ke**, as *ki̯e, ku̯e, nku̯e, kke*.[34]

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[28] The following alterations in this group of forms were made in ink: *i·dhail* >> *i·dael; dagula* >> *tagula; takl* >> *þakl*; and *tacol* >> *þacol*. NW has N *dail* 'axe-blade' < *daglé*, with cognate Q *tále*.

[29] Original *dainc* was changed in ink to *deinc*. NW lists *(n)dag-* 'to slay', with derivatives *dagros* 'slaughter' and pa.t. *dainc* 'slew' (PE 13, p. 141).

[30] The following alterations in this group of forms were made in ink: *sanga* >> *tanga-*; ***dang-** > ***tang-**; and the addition of the Telerin form and its source.

[31] QL lists TAKA 'fix, fasten' with derivatives including *tanka* (aj.) 'firm, fixed, fast, steady'; also TAQA 'fashion' (PE 12, pp. 88–9). GL lists *tab-* 'cut to shape, fashion', *tag-* 'fix, make firm, construct', *tanc* 'firm, steady, settled'; and *tôb* 'shape, cut, fashion' (PE 11, pp. 68, 71). NW lists *adag-* 'to build', *adob* 'a building' (< *a-tákwa*), *tanc* 'firm', *tangod* 'to fix, fixing' (<< 'fix up, making firm'), *tangos* 'firmness, steadiness', and *thanc* 'split, cloven, forked' < *stanká = T *stanca* (PE 13, pp. 136, 153-4).

[32] QL lists KAPA 'leap, spring', *Kampo* 'the leaper' (PE 12, p. 45). GL lists *cab-* 'jump, leap', *camp* 'a leap', *captha-* 'startle' (PE 11, p.24). NW lists *caifr* 'flea' (< *kamprú:*), and *cais* 'leap' < *kapse* (PE 13, p. 140).

[33] The last ending *-ti̯a* is an addition in ink. In the associated "Descriptive grammar of the Qenya Language" or Early Qenya Grammar, *-nta, -tta* are listed as allative adverbial suffixes meaning 'to, at, towards' (see above, p. 46, below, p. 78).

[34] In the Early Qenya Grammar (EQG) the 2nd person singular pronominal stem is *ke-* (as in *mai ke·tule* 'do you come?') with prevocalic form *ty-* (as in *ty'anta* 'thou givest' or the possessive *tya·*), presumably derived from *ki̯-*. The 1st person plural inclusive stem is *qe-*, apparently from *ku̯e*. (See above, pp. 52–53, below, p. 85-86.)

Qenya development of the *Eldarin consonants

I. General tendencies, and changes.

The earliest and in many ways the most important of the Valinorian and Qenya consonant changes were at the end, in the treatment of the final unaccented syllables. The consideration of this requires a knowledge of the original Eldarin accentual system and the subsequent changes in it.[35] The following is sufficient for the present purpose (for details see the Vowels).[36]

A. Common Eldarin: accentuation 'free': the accent was not bound to fall on any definite syllable of the word, nor was its incidence dictated by the form or rhythm of the word — certain definite grammatical types (e.g. past tenses) were however accented in a similar fashion, and certain definite formative elements always either did, or did not, take the accent. In this stage the accent was probably partly, but not very strongly, stress accompanied by a very marked raising of the voice-pitch. This describes final state; for description of A(1), A(2) see Noldorin.[37]

B. Qenya and Telerin (Valinorian), probably after the Flight, developed a system of initial accentuation marked by predominating and strong stress. The main accent was now placed on the radical syllable, or such syllable as was naturally felt to be radical. Traces of older accentuation appear to have been retained at first (in a raised pitch sometimes accompanied by a slight secondary stress) unless the old accent fell on a syllable immediately following the new — in this case there is no trace. The new accent, since the *Eldarin formatives were nearly all suffixes, almost invariably fell on the initial syllable, the chief exceptions being the pronominal prefixes, and the A-, and KA- forms of formative reduplication (as a regular element in verbal conjugation).

C. Qenya afterwards modified this system to a trisyllabic law for the details of which see the Vowels — its effect on the consonant system was nil.[38]

In period A. no changes took place that affect Qenya (not, that is, changes of consonant in which the accentuation has to be considered).

Finally *E probably allowed (after loss of -ǝ) any single original consonant to stand, and in addition probably tolerated the groups *-nt, -ns, -nk, -st, -sk, -lt, -lk, -rt, -rk.*[39] Of these however the existence of *-p* and *-b* is doubtful, while the groups were rare, except in the case of *-nt, -st, -ns:* most of them only occurred in accented monosyllables. Final *-j* and *-w* are not distinguishable from *-i̯, -u̯,* that is the final elements of diphthongs.

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[35] Compare this account of the Eldarin accentual system, and its effect on the phonological development of the descendent languages, with the sections on accent in SQ (pp. 4–7, 26–27). In both accounts, the Common or Primitive Eldarin accent was free; the Valinorian or Cor-eldarin accent became fixed, almost always on the root syllable; and the "modern" Qenya system is trisyllabic, falling on the penult if that syllable was long, or on the antepenult if the penult was short.

[36] In SQ the section on the "Accent system and its bearing on Quantity" (pp. 4–7) is incorporated into Part I, on "The Vowels" (pp. 3–14).

[37] The final sentence of this paragraph was added in red ink. The subsequent historical phonology of Noldorin (from the 1930s) has a section on "Changes in Accent" which begins with certain very early changes due to the Primitive Quendian free accent.

[38] The "uniform trisyllabic law of Qenya" accent is also mentioned in the EQG (pp. 43, 73).

[39] The parenthetical statement "(after loss of -ǝ)" was inserted in red ink. Cf. the list of possible final consonants and groups in SQ (pp. 26, 28).

STAGE I. The final consonants of accented monosyllables did not at this stage undergo any change. The accentuation to be considered is the Valinorian (B).

(a) Final -*z* and -*ʒ*[1] vanished at the end of unaccented syllables without trace in Qenya.[40] As did in *Kor Eldarin* *E -*ə;* all subsequent consonant changes assume *ə* vanishes.[41]

(b) probably somewhat later all the other consonants began to be weakened : — the stops to be opened to spirants and then voiced; *s* in *s* and *ns* to be voiced to *z*; the nasals to fall together in *n*.

   (i) *r*, *l*, *n*, *i̯*, *u̯*, and the final groups *nt*, *st* (except *ns*) may for this purpose be regarded as having remained.[42]

   (ii) *ns* > *nz* > *nn* > *n*[43]

   (iii) *ŋ*, *m* > *n*[44]

   (iv) *s* > *z* and later but early ⎫

   $t > þ > ð > z$ .. .. ⎬ > *r*[45]

   $d > ð > z$ .. .. ⎭

   (v) $k > \chi > ʒ^2$ which after lengthening the preceding vowel disappeared or became *i̯* after *e*, *u̯* after *o*.[46]

   $g > ʒ^2$ .. ..

   Also *b*, *p*, *ƀ*, *w*, *u̯* > *u̯*.[47]

STAGE II. The vowels, *e*, *a*, *o*, vanished in final syllables even when followed by a consonant — but not when followed by a group or long consonant (i.e. when long by position). At the same period these vowels also tended to disappear medially in favourable circumstances, e.g.

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[40] These notes distinguish *ʒ*[1], the primary consonant in the Eldarin tongue, and *ʒ*[2], a secondary development of the consonant from the weakening of Eldarin final -*k* or -*g* > -*χ* > -*ʒ*. Original final -*z* is not treated in SQ (which lacks detailed sections on *l*, *r*, *z*, and all of the nasals and voiced stops); but in notes on the other voiced spirants it is said that *ʒ* (represented there as *γ*) vanished, except in certain consonant clusters (PE 12, p. 24), implying that final -*ʒ* would have vanished.

[41] The final sentence of this paragraph was added in red ink. SQ states that "*ŏ, ă, ĕ*, under certain circumstances unclear because they belong to the earliest stage of the language, but connected with stress, gave *ə*"; that the "origin of -*ə*" belongs to the Primitive Eldarin period; and lists numerous consonant clusters following which "*ə* vanished" or "perhaps vanished" in the Cor-eldarin period (cf. PE 12, pp. 3–5, 11).

[42] The groups *nt*, *st* were inserted in pencil. In SQ original final -*r*, -*l*, -*n*, and -*nt* likewise remained, but -*st* ultimately yielded -*s* (pp. 26, 28). There is no specific treatment in SQ of the semivowels in final position.

[43] The penultimate ">" and the final development "> *n*" were added in red ink. In SQ, *ns* is said to have remained in general, but since it is not listed among the possible final groups, it must in fact have simplified (if it ever occurred) in final position, -*n* or -*s* being the only plausible outcomes (cf. PE 12, pp. 19, 26, 28).

[44] A further development of this derived *n*, "> van[ishes]", was added and then struck through in pencil. In SQ original final -*ŋ* (there spelt *ɳ*) and -*m*, and the final nasal groups -*nd*, -*mb*, and -*ng*, all yielded -*n* (pp. 26, 28).

[45] SQ also has final -*s* > -*z* > -*r* (p. 20); and although that text was set aside before Tolkien reached a discussion of the voiced stops, perhaps compare final -*d* > -*ð* > -*z* > -*r* here with *d* > *z* > *r* (SQ 24). The opening of final -*t* to a spirant -*þ* is a new conception (in SQ final *t* is preserved), but for the further development of this -*þ* > -*ð* > -*z* > -*r*, compare SQ -*þ* > -*d* > -*z* > -*r* (see pp. 20, 22).

[46] The phrase "or became *i̯* after *e*, *u̯* after *o*" was added in pencil. As with *t*, the opening of final voiceless stop *k* to a spirant *χ* is new (SQ has -*k* > -*t*); but note that in SQ original spirant *x* gave *h* initially, and finally "*h* > *ʒ* > —, with compensatory lengthening" (pp. 18, 20, 22).

[47] This entry was added in red ink, overwriting a similar, faintly pencilled list of consonants in which only *b* and *p* can still be made out. In SQ original final -*p* > -*t*, -*ƀ* > -*u*, and -*w* apparently remained or in certain environments yielded -*o* or -*v* (pp. 23–4, 28).

immediately after the chief stress especially if followed by $i̯$, $u̯$, l, r, &c.[48] In final syllables and syllables immediately following the chief stress (or a strong secondary stress on a *long* syllable) the diphthongs $ai̯$, $ei̯$, $oi̯$, and $au̯$, $eu̯$, $ou̯$ became, by the obscuration of the first element, either $ī$ or $ū$ (see the Vowels).[49] Short $ĭ$ and $ŭ$ remained; so also did the long vowels, whether original, or lengthened after the loss of $ʒ$ (from older k, g). Note that diphthongs + k gave first $īk$, $ūk$ > $ī$, $ū$.[50]

Thus resulted

$r̩ < ĕ, ă, ŏ + s, r, t, d$

$l̩ < ĕ, ă, ŏ + l$

$n̩ < ĕ, ă, ŏ + n, ŋ, m$

$ī < ĕ, ă, ŏ + i̯$ or ek, eg[51]

$ū < ĕ, ă, ŏ + u̯$ (b, p) or $ok, og > ou̯$

also $r̩ < r + ĕ, ă, ŏ$ if a consonant preceded

$l̩ < l + ĕ, ă, ŏ$ if a consonant preceded but not in $ll, rl > ll$[52]

$n̩ < $ nasal $+ ĕ, ă, ŏ$ if a consonant preceded but not in nn, rn

but $ĭ < i̯ + ĕ, ă, ŏ$

$ŭ < u̯ + ĕ, ă, ŏ$.

A large number of new consonants originally medial now came to stand at the end of words. These, together with the old original groups, were drastically reduced. The result, already in Old Qenya, was that only the simple dentals l, r, s, n, t and the dental group nt could stand finally.[53] This state was apparently reached thus:

(a) all consonants were dentalised.

$k, p > t; g, b > d; m, n > n;$ whether alone or in groups; the groups were then all reduced to their most sonorous element, except nt which remained.

(b) s then derives from s in accented monosyllables only (as kas 'head', pl. $kari$);[54] otherwise in accented monosyllables it may (usually does) and in unaccented syllables must be a reduction of ss-, st (st- & st), ts, ps, ks; it is doubtful whether ht (kt, ht) gave s or t — both occur, but one form is probably the result of analogy (see grammar on noun-stems).[55]

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[48] A marginal note in pencil against this sentence gives an example: "*máiliko > mailko > melko*". QL lists this name as MELKO 'God of Evil' without derivation. With the reduction and loss of original short e, a, o finally and in "favourable circumstances", as well as the development of sonants and semivowels in connection with this, as detailed in the following paragraph, cf. SQ 3–5, 11.

[49] With this simplification of the diphthongs, compare the development of these diphthongs in hiatus in SQ, and contrast the survival of final -*ai* in the SQ form *umpai* (pp. 11–13, 27).

[50] This final sentence was written in ink in the top margin.

[51] The words "or *ek, eg*" and, in the next line, "(b, p) or *ok, og > ou̯*" were added in faint pencil.

[52] The words "but not in *ll, rl > ll*" were added in faint pencil, and in the next line "but not in *nn, rn*" in ink.

[53] The group "*nt*" was inserted in ink. The earlier pencil layer of SQ admits of a larger set of final consonants and groups, "Only *l, r, s, n, k, t, nt, nk* and, rarer and usually only in monosyllables, *lt, lk, rt, rk* were possible"; but in the later ink layer, "*k* final > *t*" (pp. 22, 26).

[54] In contrast with this, QL and PME give *kar* (stem *kas*-) 'head' (under root KASA), and in SQ original s yields r finally, apparently irrespective of the number of syllables (PE 12, p. 20). EQG as originally written has *kar,* stem *kas*-, and pl. *kasi*, but this was altered to *kas,* stem *kas*-, pl. *kasti*, in the course of composing the typescript version (see above, pp. 42–3, below, pp. 71–2, 79).

[55] The hyphen following *ss* and the figure "*st*- & *st*" were inserted in pencil. The meaning may be that among the sounds that reduced to final *s* in Qenya, *ss* that was always originally followed by a vowel, but *st* could have been followed by a vowel or occur finally in primitive Eldarin. See the similar annotation against *nt* in item (g) below, and note the statement above (p. 67) that earlier final consonant clusters were rare "except in the case of -*nt, -st, -n*." For the section of the EQG referred to, see pp. 43, 72.

(c) *t* derives from *t* (in accented monosyllables only), or from ?*ht* (*ht, kt*), *kk, tt, pt.*

(d) *n* is derived from *n, m, ŋ, nd, ng, mb, nn, nz,* &c.[56]

(e) *r* is derived from *s, t* (these in unaccented syllables only), also *d, r, rr, rd, rm, rn, rt, rk, rp;* but *rg* and *rb* had probably become *rị* and *rụ* respectively anterior to this development, and so yielded *rĭ* and *rŭ*, later *rĕ* and *rŏ*.

(f) *l* is derived from *l, ll, ld, lt, lk, lp, rl* and possibly *lm;* but *ln* appears to have given *lṇ* whence later *la.*[57]

(g) *nt* probably relates to *nt* (*nt-* & *nt*), *nk* and *mp.*[58]

It is to be noticed that medial *s* had at this period already produced *r* (from *z*), so that medial *s* by this change yields also *r*: as **tesare* 'tile', **terar > telar; *karase* 'lettuce' > **karar > kalar.*[59]

No important changes have affected *final* consonants since the time of these drastic changes. In Old Qenya began a tendency to spirantalise the one remaining final stop (*t, nt*). This, being favoured by dissimilation, established itself after vowels immediately preceded by *t, nd* (so that already in Old Qenya we get *ondos* for **ondot*).[60] In modern Qenya final *t* is everywhere pronounced *-s*, except in Inwian; and *nt > n* (from *ns > nz > nn*). In Inwian final *nt* is pronounced in significant inflectional elements.[61]

Somewhat later than these changes (a) final long vowels were shortened but *ī, ū* (whether original or derived from *aị* &c. as above) retained their quality as *ĭ, ŭ*.[62] Final *ĭ, ŭ* however and *ĭ, ŭ* from consonant + *ịa, ụa*, &c., though not lost, became *e, o*.[63] This change of *ĭ, ŭ* to *ĕ, ŏ* and of *ị, ụ* + vanishing vowel to *e, o* was earlier than the changes (i) of *tĭ̆ > tsi;* (ii) of *pị > pt*.[64]

Thus

      *mati gave *mate*, but **matī* gave *matsi*[65]

      *tapịā gave *tapta*, but *tapịă* gave *tape* (**not** > **tapta* > **tapt* > **tat*).

The new *ṇ, ṛ, ḷ* developed finally became, similarly to the treatment of original *ṇ, ṛ, ḷ*, and so perhaps at the same time, *-a, -ar, -il*.[66] Thus **labna* (N *lafn*) > **lamna* > **lamn* > *lama*, but pl. **labnai* (N *leifn*) > **lamnī* > *lamni*.[67]

The actual declensions show blending in form between this type of noun and the old original consonant-nouns.

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[56] The group "*nz*"was inserted in faint pencil.

[57] The group "*rl*" was inserted in pencil. Contrast SQ where sonant *ṇ* resolves to *-an*, regardless of the preceding consonant (p. 11).

[58] The note "*nt-* & *nt*" was inserted in pencil. See note 55 above.

[59] The change of medial *-r- > -l-* in these forms is probably due to dissimilation with the final *-r;* cf. the EQG where dissimilation of the dative ending *-r > -l* occurs when the syllable begins with *r*, as in *tantarel* for **tantare-r* (pp. 44, 73). With **tesare* 'tile' cf. Latin *tessera* 'a square piece, a die; mosaic tile'.

[60] EQG has *ondo* 'stone', accusative *ondos*, in contrast with *kalma* 'light', acc. *kalmat* (pp. 44, 73).

[61] Cf. the note on dialectal variation in the SQ entry for *t* (PE 12, p. 23).

[62] The words "as *ĭ, ŭ*." were inserted in ink.

[63] Cf. the development of short final *–ĭ > -e* and *-ŭ > -o* in SQ (pp. 8 –9).

[64] Cf. *ti > tsi* in SQ (p. 23).

[65] Cf. *mat-* 'eat', pres. sg. *mate*, pl. *matsil*, in the EQG (above, p. 57).

[66] Contrast SQ where final sonant *-ḷ* resolves to either *-il* or *-ul* depending on the quality of the preceding consonant; and final sonants *-ṇ* and *-ṛ* resolve to *-an* and *-ar*, respectively, regardless of the preceding consonant.

[67] EQG lists *lama* 'animal', pl. *lamni*, as a noun with *-a* from *-ṇ* (pp. 44, 74).

GRAMMAR

DEFINITE ARTICLE. *i·*, before vowels *n·* (older and in poetry *in·*).

The *n* form is also frequently used after a preceding vowel, as:— *i·lambe* 'the tongue'; *i·noldoli* 'the gnomes'; *i·lambe n·noldolion* 'the tongue of the gnomes'.[1] THE DEFINITE ARTICLE IS INDECLINABLE.

INDEFINITE ARTICLE. This takes the form of a suffixed declinable adj. *-ma* ('a, some, certain'); pl. *-me,* &c. Trissyllabic nouns usually allow the full stem, as in declension, to appear: the form of the article is then *-uma*. Trissyllabic nouns ending in a vowel, and having the penultimate syllable short, lengthen the final syllable (or, historically, the original length reappears).

Thus:—

> TANTARE 'dance' — TANTARÉ·MA 'a dance'.
> PELTAS 'pivot' — PELTAKS·UMA 'a pivot'.

Occasionally, esp. after *r, l, n,* a shorter form is used, as:—

> KAIMASAN 'bed-chamber' — KAIMASAM(B·U)MA 'a bed-chamber'.
> WINGIL 'sea-nymph' — WINGIL(D·U)MA 'a sea-nymph'.

NOUNS. Nouns are divided into 2 main classes, (A) Vocalic, (B) Consonantal. The majority of the latter class are originally 'short vocalic' nouns ending in an *ă, ĕ,* or *ŏ* that has vanished. A few old monosyllabic nouns (such as KAS 'head', NER 'man') appear to have been originally consonantal.[2] Nouns do not appear to have ever been formed with stems ending in *-ĭ* or *-ŭ*: the same is true of adjectives.

Those ending in *-i, -u* now (rare: esp. *ĭ*) are vocal[isms] of *iy, uv, uw* regularly and invariably consonontal; thus HARI 'blood', *haria, -io, -ie,* pl. *hari,* &c.; *kulu* 'gold', *kulu(v)a, kulu(v)e,* &c., adj. *kulūva > kulŭu̯va*.[3]

NOUNS endings in -A: these all belong to class (A) Vocalic, except for a few words where *-a* is from *-ṇ* (from *-ṇ* or *-nə*), as:— LAMA 'animal', pl. LAMNI.

NOUNS ending in -E: these are usually vocalic, but may also have stems in *-ĭ* (from original *-ɪə*), as:— SINQE, pl. SINQI 'jewel', though this cannot be originally a *i̯a* noun since after long syllables *ii̯-* was used.[4]

NOUNS ending in -O: these are nearly all vocalic, but (cf. preceding) a few have stems in *-ŭ* (from original *-u̯ə*), as:— MALO 'rust', pl. MALWI.

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[1] The raised stop in each of these examples, and others throughout the text, was actually typed as an apostrophe ('). That Tolkien intended these to represent raised stops rather than apostrophes (or raised commas) is implied by those few cases where both symbols occur in the same example. Thus Tolkien typed *i·ner i·taralda 'n·Noldolion* as "I:NER I:TARALDA 'N:NOLDOLION", differentiating the two symbols he otherwise typed as apostrophes, by typing the raised dots as colons in this particular case. (See below, p. 80, and above, p. 48.) Tolkien also discusses the use of the raised stop in the section on "LOOSE COMPOUNDS" (p. 75).

[2] "KAS" was altered from "KAR" in ink.

[3] This paragraph is a marginal addition in ink. With "HARI" perhaps cf. QL *hara* 'flesh-meat' (p. 39).

[4] The words "though this cannot be originally a *i̯a* noun since after long syllables *ii̯-* was used" were added in ink.

NOUNS ending in -L, -R, -S, -T, -N: these are uniformly consonantal except in the small and obsolescent class where final -*il*, -*ar* represent original -*l̦*, -*r̦*. The stems of these nouns may (except in the case of S) be that of the nominative, i.e. simple -*l*, -*r* (-*s*), -*n* (-*m*), -*t*. This is not however common except in some frequent monosyllabic nouns (which represent real *original* consonantal nouns), as:— NĒR 'man', pl. NĔRI; TĀL 'foot', pl. TĂLI; NAT 'thing', stem NAT- or NATT-, pl. NATSI; NĒN 'water', pl. NĒNI; NĔN 'nostril', pl. *nengi*. Final M and S [< *st-, s-*, see phonology] have become N and R respectively, except in KAS 'head', pl. KASTI; as QIN 'woman', pl. QIMI. Where the simple consonants do occur in longer words the preceding vowel is usually long in the inflected forms, as:— FALMARIN 'sea-fay (male)', pl. FALMARÍNI.[5]

IN THE MAJORITY OF CONSONANTAL NOUNS THE STEM ENDS IN A GROUP and practically all represent original words in -*ĕ, -ă, -ŏ*.[6] The actual group is given in the dictionary,[7] but the commonest are as follows:

-L: -*ld* (very common, and tending to absorb stems of different origin, as WINGIL, pl. WINGILLI, or later WINGILDI); and in order of frequency, -*lt, -lk, -ll, -lp* (rare).[8] On -*il* from original -*l̦*, see below.

-R: -*rd* (very common and tending to absorb stems of different origin, as EHTAR 'swordsman', pl. EHTALLI, or later EHTARDI); -*rt, -rk, -rr, -rp* (rare).[9] On -*r* from -*s* see above; on -*r* from -*r̦*, see below.

-N: -*nd* (far the commonest), -*mb, -ng*; rarer -*nt, -nk, -nn*; very rare -*mp*.[10]

-T: -*tt, -kt, -pt*. Of these -*pt* is less common. On -*t* with stem -*ht* see below.[11]

-S: -*ss, -ts, -ks, -ps*. Of these -*ps* is less common. On -*s* with stem -*ht* see below.

Stems in -*ht* show nominatives in both -*s* and -*t* (the latter by analogy usually restricted to inanimate things). It is difficult to say which is phonologically the historical form, for -*ht* gives regularly in the plural -*ksi*, while -*ksi* can also relate normally to -*kt*- or -*ks*-, with regular nominatives in -*t* and -*s* respectively. Either -*t* or -*s* therefore may be analogical. Again, -*t* finally gives -*s* in Inwian after a dental preceding the vowel: *ondot > ondos*.[12]

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[5] This paragraph was modified in several places in ink: The words "which represent real *original* consonant nouns" were written in the top margin, above the words "frequent monsosyllabic nouns"; the annotation "[< *st-, s-*, see phonol.]" and example "NĔN 'nostril', pl. *nengi*" are interlinear insertions; and "KAS" and "KASTI" were altered from "KAR" and "KASI" and made exceptions to rather than examples of the rule of final S > R. Apparently at the same time as these modifications, an addition was made in ink, beginning above the word "respectively," and reading: "except in accented monosyllables of which *kas* {is only example ?in ?nouns} is an example". This note was then marked with an "X" above it, probably indicating that it was not to be adopted.

[6] The words "and practically all represent original words in -*ĕ, -ă, -ŏ*" were added in ink.

[7] The Qenya Lexicon, or lexical portion of the *Qenyaqetsa*, has the title "Qenya Dictionary" in the original notebook (*Parma Eldalamberon*, no 12, p. 29). In QL the consonant group of the stem of consonantal nouns is generally given in parenthesis following the endingless form of the word or else the stem itself is given, e.g. *ektar (rd)* 'swordsman', *'wingild-* 'nymph', *an (and-)* 'gift', *nat (-tt)* 'thing'; and similarly for consonants that vary in the stem from that in the endingless form, eg. *qin (qim-)* 'woman, female' (pp. 31, 35, 64, 77, 104).

[8] Note from the Phonology that both original -*ll* and original -*ld* yield final -*l* (above, p. 70).

[9] Tolkien typed "EHTAR, sword", then added the extension "-sman" above in very faint pencil. Note from the Phonology that original -*rd* yields final -*r* (p. 70).

[10] The typed phrase "very rare -*mm, m*" was altered to "very rare -*mp*". Corresponding to the last four items here the manuscript version has "-*nt, -nk* (rare), -*mp* (very rare); and occasionally -*nn, -mm*."

[11] In this and the following entry the cross-references about -*t* and -*s* are ink additions.

[12] This sentence about Inwian *ondot > ondos* is a marginal note in ink.

DECLENSION: Nouns have a singular and plural and four cases in each: the nominative, the accusative, the genitive, the dative. These cases are purely LOGICAL and have no physical significance. Prepositions are employed with the 'nominative' form, or else replaced or supplemented by the 'adverbial' suffixes (see below).[13] The nominative is the bare stem in the singular, and the stem with addition of the bare plural suffix in the plural.

In consequence of normal phonological development this simple nominative stem is often somewhat altered finally. The nominative is employed (except as above) only for the subject of the sentence. The accusative is used for the direct object of the action (far more verbs are regarded in Qenya as immediately transitive than in English); the dative for the remoter object either in thought or consequence (as this is a much vaguer relation the dative permits of rather wider extension than the accusative); the genitive is not ablative nor partitive, but purely possessive or adjectival. The endings of classes (A) and (B) are rather different in the singular.

SING. (A): nom. —,   acc. *-t*,   gen. *-n*,   dat. *-r*.
PLURAL: *-li*,   *-lin*,   *-lion*,   *-lir*.

SING. (B): —,   *-a*,   *-o*,   *-e*.
PLURAL: *-i*,   *-in*,   *-ion*,   *-ir*.

Archaically and poetically there is an extended form of the accusative pl. in *-lint* (less frequently in declension B, *-int*). Both are confined to 'animate' nouns. A final *-t* changes to *-s* when the syllable begins with *d* or *t;* a final *-r* is changed to *-l* when the syllable begins with *r*. In the vocalic declension the final vowel appears lengthened (see note on the indefinite article, above) before the inflexions in *-li,* where the preceding syllable is short and unaccented. The distinction of accusative from nominative is in ordinary non-poetical usage practically confined to 'animate' nouns. Even in poetry the chief exception, for metrical reasons, is the use of inanimate things of the accusative ending *-a* in the consonant-declension. Note that most vegetable objects (esp. trees) are rarely classed as neuter or 'inanimate' in Qenya — while all things may in nonce-use be personified, so that the accusative forms may be formed from any noun, and will always be here given. Thus:—

KALMA 'light'; TANTARE 'dance'; ONDO 'stone'; PILIN 'arrow'[14].

SG. N.	KALMA	A.	KALMAT	G.	KALMAN	D.	KALMAR.
	TANTARE		TANTARET		TANTAREN		TANTAREL.
	ONDO		ONDOS		ONDON		ONDOR.
	PILIN		PILINDA		PILINDO		PILINDE.

PL. N.	KALMALI	A.	KALMALIN(T)	G.	KALMALION	D.	KALMALIR.
	TANTARÉLI		TANTARÉLIN(T)		TANTARÉLION		TANTARÉLIR.
	ONDOLI		ONDOLIN(T)		ONDOLION		ONDOLIR.
	PILINDI		PILINDIN(T)		PILINDION		PILINDIR.

The accent (in accordance with the invariable trissyllabic law of Qenya) is only shifted in declension in the genitive plural of all classes, in the plural of nouns of the TANTARE class, and

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[13] The typescript reads "see below 7", where "7" is an ink addition. The reference is to the section titled "THE ADVERBIAL SUFFIXES or CASES", which begins on a page with typescript numeral "7" at the top.

[14] The manuscript version gives the declension of *peltas* (stem *peltaks-*) and adds, "Similarly, *pilin* from stem *pilind-; kar* from stem *kas-*."

in the inflected forms of dissyllabic and polysyllabic consonant-nouns whose stem ends in a consonant group. No quantitative changes take place except in the TANTARE class.[15]

NOUNS OF DOUBTFUL DECLENSION:—

These end in   -*a* which is occasionally from -*n̥, -nə*
-*e* [which is occasionally from] -*i̥*-
-*o* [which is occasionally from] -*u̥*-
-*il* [which is occasionally from] -*l̥*
-*ar* [which is occasionally from] -*r̥*.[16]

Those ending in -*e, -o, -a* are all absorbed analogically into the vocalic declension in the singular (except in archaic and poetic language), but in the plural, even in ordinary language, sometimes preserve consonantal forms (those in -*e* almost invariably do so). Those ending in -*il, -ar,* on the contrary, are always consonantal in the singular, but unless assimilated to nouns in -*ld-, -rd-,* &c., in the plural add -*li* as vocalic stems. Since this produces the appearance of nouns with -*ll-* stems, this -*ll-* is sometimes introduced into the singular as well: the majority of nouns with -*ll* stems are probably of this origin. Thus (the forms in brackets are archaic or poetical):—

LAMA 'animal'; SINQE 'jewel'; MALO 'rust'; WINGIL 'sea-nymph'; EHTAR 'swordsman, warrior'.[17]

SG.	N. LAMA	A. LAMAT (LAMNA)	G. LAMAN (LAMNO)	D. LAMAR (LAMNE).
	SINQE	SINQET (SINQIA)	SINQEN (SINQIO)	SINQER (SINQIE).
	MALO	MALOT (MALWA)	MALON (MALWO)	MALOR (MALWE).
	WINGIL	WINGIL(L)A, -ILDA, &c.		
	EHTAR	EHTARA, -ARDA, &c.		
PL.	LAMNI	LAMNIN	LAMNION	LAMNIR.

unless the noun has gone over without trace into the vocalic class forms in -AR, &c., do not appear.

	SINQI	SINQIN	SINQION	SINQIR.

forms in -*eli,* &c., are rare & poetical (*metri gratia*).[18]

	MALWI	MALWIN	MALWION	MALWIR.

See note below.

WINGILLI, -ILDI, &c.
EHTALLI, -ARDI, &c.[19]

Note:— Nouns in which a long syllable or a consonant-group (other than NG, NK) precedes -O have all gone over without trace into the vocalic class. The historic endings -UI, &c., are very rare even in the most archaic texts. Nouns of this type, in which -E is preceded by a short syllable and a single consonant, make, in the archaic forms of the singular, -YA, -YO, -YE, as:

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[15] This is explained more fully in the manuscript: "The vowel is lengthened (or rather the historic length reappears) in trissyllabic words, or words accented on the ante-penult, whose penult is short, before -*li* (cf. -*ma* above)." The same phenomenon results with addition of the suffix -*ma,* as explained above in the section on the "INDEFINITE ARTICLE".   Note that in the declension chart an acute marks a vowel that is long and stressed, as in "TANTARÉLI", while an underposed comma marks a stressed short vowel, as in "KARMA̦LION".

[16] For the developments from final sonants and semivowels, see the Phonology (above, p. 70).

[17] Tolkien typed "EHTAR, sword", then altered the gloss to 'swordsman, warrior' in very faint pencil.

[18] Latin *metri gratia* 'for the sake of the metre'.

[19] The manuscript gives *ehtar* 'sword' with plurals †*ehtalli,* and *ehtari.*

POLE 'grain': POLET (POLYA), POLEN (POLYO), POLER (POLYE).[20] In this class alone (which is not large) the consonantal forms are still common even in ordinary language. In POLE, the 'consonantal' forms (POLYA, &c.) are the normal.[21]

COMPOSITION & LOOSE COMPOSITION. These are widely and freely used in Qenya, and are largely employed in place of vague case-relationships.

COMPOSITION. True compounds are written as one word and are fixed and lexicographical expressions. They obey the ordinary trissyllabic law for the accentuation of single words. In such compounds there is a frequent, almost regular, transition of the last element (if it is a vocalic form, and especially if its last consonant-group is ND, RD, LD, KT, TT, PT, ST) in the shortened consonantal form.[22] Thus: NÓRE 'land': VALINŌR 'land of the Gods'. YONDO 'son': -YON, -ION, the ordinary patronymic ending (stem -YOND-, -IOND-). This latter in the form -ION has the same form as the genitive plural, and hence is sometimes formed from the -LI plurals of vocalic nouns, as: KALMALIONDI 'sons of light'. The full forms are always possible, and even where the shortened ones are fixed in the ordinary language the long ones are freely used in verse, as: KALMALIONDO, VALINÓRE.

LOOSE COMPOUNDS. These are a free and living function of ordinary speech. Archaically they were written without connection; now they are usually written with the raised stop. The individual words usually retain their own uncompounded stress, though that of the first element is the stronger. In proparoxyton words, however, that are placed before a word with 2 initial unaccented syllables, there is a natural tendency for the secondary accent on the last syllable of the preceding word to become greater than the original chief accent, and to become the chief accent of the group.[23] Where this tendency has become fully carried out the group has of course become practically a true compound and is often (esp. in verse) so written.[24] Thus OHTA 'war'; KARO 'deed': KARO OHTAN (gen.) 'a deed of war' (literal); but OHTA·KARO 'warlike deed; hostile, unfriendly action'.[25] MAPTALE 'seizure'; LEHESTA 'riding, raid': MAPTALE· LEHESTA '(robbing) raid'; often written and accented MAPTALÉLEHESTA.[26] The chief difference between this last type and the true compounds is that only in the fixed expressions does the accent on the *last element* become stronger, so that the whole is accented exactly as if it were a simple word.

Many adjectives are made by composition without the addition of adjectival suffixes, by the simple juxtaposition of two nouns or adjective and noun. Thus: ANDARÁMA 'long-wing'; EHTARÁMA 'having a wing like a sword'.[27] The accent here is on the last element, and so

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[20] Cf. QL *pole (i)* 'oats' (PE 12, p. 75).
[21] The final sentence of this paragraph was added in ink.
[22] The manuscript version lists only six consonant groups here, *nd, rd, ld, kt, tt,* and *pt.*
[23] That is, in words with the chief accent on the antepenult (proparoxyton) the following syllable is always short and unaccented, so there is a secondary accent on the final syllable, and this becomes the chief accent of the group.
[24] Tolkien typed "the group has of course become in reality a true compound" and later altered this in ink.
[25] The manusript gives the compound as *óhta·kằro,* with primary accent on the first syllable, and a secondary accent on the short penult.
[26] The manuscript gives the compound as *màptalé-lehésta,* and further notes that "compounds of this sort may be so scanned in poetry, but are usually written as true compounds."
[27] As originally typed, this sentence read: "Thus: ANDARÁMA 'long-armed'; EHTARRÁMA 'having a (mighty) sword-arm'." The modifications were made in ink. The manuscript version has *anda·ráma* 'long arm(ed)'.

distinguishes it from the ordinary collocations of adjective and noun (the Qenya adj. may either precede or follow the qualified noun; in the former case it forms virtually a loose compound with the noun, but is written separate), as: ANDA RÁMA '(a) long wing'.[28] In compounds where the *noun* precedes there *must* be an additional adj. suffix [which is often found even in the preceding case] as *rámandea.*[29]

Duals.[30]

In addition to the construction of *satto* 'both', *yúyo* 'two' (see numerals), the following remains of the dual are still used: —

The words for *eye, ear, nostril, foot, leg, hand, arm* when used in the plural referring to the members of *one* person *only* are construed with a singular *adj.* and *verb*, and with the following special forms. Poetically the *verb* may be in dual.

eye	*hen*	pl. *hendi*	du. *henqi*[31]
ear	*unko*	pl. (*unqi*) *unkoli*[32]	du. *unqi*
nostril	*něn*	pl. *nengi*	du. *nenqi**
foot	*tál*	pl. *tăli*	du. *talqi*
leg	*pelko*	pl. (*pelqi*) *pelkoli*	du. *pelqi*
hand	*má*	pl. *máli*	du. *maqi*
arm	*ranko*[33]	pl. *rankoli*	du. *ranqi*

* The usual term for the 'nose' of one person: — *noses* of several is expressed by *súni*, pl. of *súne* 'nose'.

These are also declined differently to plurals.

N. A. *-qi*　　　G. *-qint*　　　D. *-qit.*

Cf. *-t, -s* ending of dual verbs.

Note also the (poetical†) combination groups (*dvandva* compounds) with this ending, also construed as singular ordinal.[34]

Like:　　　'sun & moon'　　　*ránuringwi,* †*ahúrasilqi.*

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[28] The translation was originally "(a) long arm," altered in ink.

[29] This sentence was added in ink. The brackets are Tolkien's.

[30] The entire section on *Duals* was handwritten in ink on a separate page bearing the note "Add[itions] to page." The number "6" was added later next to this note, and the typescript page 6 contains the end of the section on "NOUNS" and the beginning of "ADJECTIVES," between which this discussion of *Duals* presumably belongs. The manuscript has no mention of dual nouns or pronouns, except in a list of nouns appended to the list of numerical "Parts"; and nearly all discussion of duals in the typescript grammar arose as ink additions.

[31] QL gives *hen (hend-)* 'eye', pl. *hendi,* du. *henwi,* and the same dual form *henwi* occurs in "The Sounds of Qenya" (PE 12, pp. 21, 40, 82). For other items in the list and following note, cf. QL *unk (unq-)* 'ear of animals', du. *unqi; tala (ā)* 'foot', du. *talwi* 'the feet'; *mā (< maha)* 'hand', du. *maqi (< mahtwi)* 'pair of hands'; *rā* (also *rakta*) 'arm', du. *raqi;* and *sūne (e)* 'the nose (human)', du. *sunwi* 'nostrils = nose' (pp. 57, 78, 86, 88, 98).

[32] The plural forms *unkoli* and *pelkoli* and the parentheses around *unqi* and *pelqi* were added in pencil.

[33] The word *ranko* replaced *ram*, probably a false start on *ráma*. (See footnote 27.)

[34] The term *dvandva,* from a Sanskrit word meaning 'pair, couple'(< *dva* 'two'), refers to a compound where the two elements are in a coordinate or copulative relationship. Examples in English are *fighter-bomber* = a plane that is both a fighter and a bomber, and *bittersweet,* being both bitter and sweet.

Also   ** 'twins'   *yungwi*
            'heaven & hell'   †*valmandui, -manqi*[35]
      ** 'husband & wife'   *veringwi*
      ** 'parents'   *atarqi*, older †*attahwi, puyandui* (*puita-* 'beget')[36]
            (trousers, socks, boots, gloves; see dictionary).

** These are in common use.

ADJECTIVES. These agree normally in number and case with their nouns. They appear only in -*a* (vocalic, invariably); -*e, -o* (the latter more rare), of originally consonantal origin (cf. nouns); -N (stem nearly always -ND), consonantal. The consonantal class is much smaller than the others; the bulk of adjectives end in -A.

VOCALIC. ANDA 'long'.

SG.	N. ANDA	A. ANDA(S)	G. ANDAN	D. ANDAR (as nouns)
PL.	ANDE	ANDE(N)	ANDEN	ANDER

-E is from -AI. See note below.

DOUBTFUL. NINQE 'white'.

SG.	NINQE	NINQE(T)	NINQEN	NINQER (as vocalic nouns)
PL.	NINQI	NINQI(N)	NINQIN	NINQIR

CONSONANTAL. MELIN 'dear'.

SG.	MELIN	MELIN(DA)	MELINDO	MELINDE (as nouns)
PL.	MELINDI	MELINDI(N)	MELINDIN	MELINDIR

S[G]. (orig[inally] dual)

satto 'both'	*satto(s)*	*satton*	*sattor* [archaic -*ur*].

sattos only used when 'both' is a pronoun.[37]

The longer 'substantival' form of the gen. pl. (as ANDEON, NINQION, MELINDION) is chiefly poetical, and there confined to agreement with 'animate' nouns that use the accusative forms which fall together with the short genitive in the plural.

Adjectives may be freely used as nouns; their declension then is, of course, identical with that of ordinary nouns, according to the KALMA, SINQE, PILIN classes. The differentiation between the endings of adjectives and nouns has come about through the tendency to avoid the jingling repetition of the longer plural endings. The -LI of the vocalic plurals in nouns is a secondary (and special Qenya) formation with a suffix -LI meaning 'many', and such plurals as -E (from -AI) in adjectival declension were once the plural of adjectives and nouns alike: a few traces of similar plurals for nouns occur in the oldest texts.

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[35] The alternate ending "-*manqi*" was added in faint pencil.

[36] With *puita-* 'beget' cf. QL root PU(HU) 'generate', with a derived verb *pukta-* whose gloss was erased, but may well have been 'coire'. There is also a derived noun *puntl* whose erased gloss was interpreted as "man, *vir*" but is in fact "mem. vir." = 'membrum virile' (PE 12, p. 75). The Noldorin Dictionary gives Q *puhta-* as cognate with N *hoith* 'coitus (one act)', which has a related verb *huis* 'coire (trans.), futuere' < **pukse* (PE 13, p. 163).

[37] This example *satto* 'both' was added as a marginal note in ink. The brackets around "[arch. -*ur*]" are Tolkien's.

THE ADVERBIAL SUFFIXES or CASES.

These are:—

-SSE	(inessive)	with associated adj.	-SSEA.[38]
-LLO	(ablative)	[with associated adj.]	-LLŬVA, -LOA[39]
-NTA, -TTA	(allative)		
-ĬNEN	(partitive)	[with associated adj.]	-ĬNA
-NDON	(manner)	[with associated adj.]	-NWA.[40]

These are added to vocalic stems without change, except the normal one of -EI-, in other than stem-syllables, to -I- (as SINQÍNEN 'of jewels'). In the 'consonant' declension the old lost ə (from -ĕ, -ă, -ŏ) should reappear with varying quality. This normally produces -ISSE, -ULLO, -ANTA (or -ATTA), -NDON, -ĬNEN; but the -I- is often extended (aided by the -I- that appears where these forms are added to the plural stems), especially to -INDON.[41] The true consonantal words employed shortened forms:—

-SE, -DE	with associated adj.	-SEA, -DEA[42]
-LO	[with associated adj.]	-LUVA, or -LOA[43]
-TA		
-SON, -DON	[with associated adj.]	-TA, -VA.

But this class was never common and was practically confined to monosyllables (see above).[44] Such forms are now confined to a few adverbial forms separated from their nouns and usually regarded as distinct words. Examples are given below.[45]

These endings are not included in the ordinary declensional system; for, although they are freely employed (i) they naturally cannot be all formed from every noun and adjective; (ii) they are never added, except in verse, to an adjective in agreement with an expressed noun: where a qualified noun receives one of these endings (a somewhat archaic mode) the adjective usually precedes UNINFLECTED (except rarely for plural), and is virtually a loose compound, being often so written, as:— TÁRA·KASSE 'on the high head (or top)'; pl. TÁRA·KASISSE(N), or rarely TARE KASISSEN (cf. the frequent 'tag' in the measure—

     – ˘ | – ˘ ˘ | – ˘ | – ˘ || – ˘ ˘ | – ˘ ˘ | – ˘ (˘)

tára·kasse Taniqetildo, tára·kasisse hu·sórie,

'on the high top of Taniquetil, on the high peaks he sat' (of Manwe)).[46]

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[38] The two inessive endings were altered in ink from -ISSE and -ISSEA, respectively.

[39] The alternative ablative ending "LOA" was added in very faint pencil. (The hyphen was added editorially.)

[40] The manuscript version includes glosses for each of the adverbial cases: inessive 'at, in, by'; ablative 'from, out of'; allative 'to, at, towards'; partitive 'of, out of'; and manner '-ly, &c., ily'.

[41] The manuscript has: "The consonant declensions add *-isse, -illo, -ĭnen, -inta, -itta, -indon* (with *i* from pl.). But a few old words keep old ending *-se, -lo, -ta, -don*." Later, following this, Tolkien added *-isse, -ullo, -anta,* and *-indon,* endings that match the typescript version.

[42] With the post-consonantal inessive variants -DE, adj. -DEA, cf. *cemende* 'on earth', *menelde* 'in heaven', *meneldea* '(being) in heaven', in the 1950s Quenya Lord's Prayer (*Vinyar Tengwar*, no. 43, pp. 13, 16, 17).

[43] The words "or -LOA" were added in ink.

[44] The typescript reads "see above 1", where the number was added in ink. The reference is to the discussion of the consonantal noun class ("B") under the section titled "NOUNS" on page 1 of the typescript (above p. 71).

[45] The typescript reads "given below (8)", where the number was added in ink. The reference is to the list of forms KASSE, TALDE, etc., given on page 8 of the typescript (see below).

Thus:— KIRYA 'ship'; KIRYASSE 'on board' (place); KIRYANTA 'on board' (motion); KIRYALLO 'from on board'; (SALLE) KIRYANDON '(sailed) like a ship'.[47] KULU 'gold'; KULUINEN 'of gold'. The last form is often used, uninflected, like an adjective (esp. predicative). It is then more definite and literal than the corresponding adjective in -INA, as:— I·KULUINA PARMA 'the golden book' (= gilded, adorned with gold, or even merely 'precious', 'wondrous'); I·TOLMA KULUINEN 'the helm (made) of gold'. This use is also occasional with the -NDON adverb, as: I·KIRYA KULUNDON 'the ship (shining) like gold'.[48]

Examples of the consonantal forms:

KAS- 'head, top'; TAL- 'foot, bottom'.

> KASSE 'on (one's) head, on top of' (followed by genitive).
> TALDE 'at (one's) foot, at the bottom of' (followed by genitive).
>
> KASTA 'onto (one's) head, to the top of'.
> TALTA 'to (one's) feet, to the bottom of'.
>
> KALLO 'from off (one's) head, from the top of'.
> TALLO 'from (one's) feet, from the bottom of'.

NER 'man'; NERDON 'like a man, manfully'.

These forms being adverbial are not normally susceptible of a plural form [as] the stem has a general significance; so that, for instance, KIRYANTA can be used of many people embarking in different ships. But (esp. in poetic language) plural forms are sometimes made. The endings may then take the form -SSEN, -LLOR, -NTAR (-TTAR), and these are usually added to the plural stem of the consonant-declension, and to the singular stem (rarely to the -LI plural stem) of the vocalic declension.[49] -NDON has no plural form,[50] and -INEN is naturally plural or collective. Thus:—

PILINDISSEN 'on the arrows'; ELDALLOR (rare, and poetic, ELDALILLO(R)) 'from the elves'; NOLDONTAR (rare and poetic NOLDOLINTA(R)) 'to the gnomes'. Examples of the adjectival forms: KIRYASSEA 'that is on board ship'; ER 'one', ERESSE 'alone, by oneself', ERESSEA 'lonely'; I·NER ELDALLUVA 'the man from the elves'. KAIMASSE 'a-bed'; KAIMASSEA 'confined to bed'.[51]

There is also a general adjectival suffix of vague signification: -VA, (consonantal) -UVA. This is freely employed and is often practically equivalent to the genitive: thus TYALIE 'play'; TYALIÉVA 'to do with play, playful, in play', &c. (note: MAR VANWA TYALIÉVA, which is usually preferred to the corresponding expression in the genitive).

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[46] In the Qenya sentence original *tu·sórie* was altered to *hu·sórie* in ink. The manuscript has *tārak|asse Tan|īqet|ildo || tārak|āsse tu|·sōrie,* with the bars marking out the feet in the text rather than in the metrical scheme. The trochee in the fifth foot of the earlier scheme is here replaced by a dactyl, corresponding to the change of the second occurrence of singular *tára·kasse* to plural *tára·kasisse.*

[47] For the typescript "KIRYANTA, on board (motion)" the manuscript has *kiryatta,* and regarding *kiryandon* 'like a ship' adds: "This form is also but not so often used predicatively or adjectivally."

[48] In the manuscript *kulundon* was modified to *kulu(i)ndon,* and the example *a kálie kulundon* 'it shone like gold' is also given.

[49] The word "may" in this sentence is an insertion in ink. The manuscript says only that "These forms may less frequently be added to the plural", and lists the forms "*-ssen, -llor* (or *-llon*), *-intar.*"

[50] The manuscript has: "*-ndon* is a pure adverb".

[51] The "KAIMASSE" examples were added in the bottom margin in ink.

COMPARISON & FORMATION OF ADVERBS FROM ADJECTIVES.

ADVERBS: These may be formed with the terminations detailed above, especially with -NDON.[52] In addition, where the notions contained in those suffixes are not concerned (1) the uninflected adjective (esp. in the case of -E adjs.) is often used; (2) a general adverbial suffix -Ū is used giving

with consonantal	adjs.	-U
with	-A adjs.	-O
with	-I (E) adjs.	-IO, -YO, -YU[53]
with	-U (O) adjs.	-U.

As adverbs are also occasionally used forms with the accusative -T, -S.

ADJECTIVES have two comparative forms (a) AUGMENTATIVE (b) DIMINUTIVE

(a) -LDA, having with consonant and -E stems form -ILDA
(b) -TSA, having with consonant and -E stems form -ITSA.

The corresponding adverbs are:

(a) -LDO or -LDOS; rarely -L.
(b) -STEN, or -STE; rarely -S.[54]

Thus:

NINQE 'white'	NINQILDA 'whiter'	NINQITSA 'less white'
NINQIO 'whitely'	NINQILDO(S) 'more whitely'	NINQISTE(N) 'less whitely'.

For NINQIO the uninflected (originally predicative?) NINQE is often used.

An old comparative ending is evidenced (chiefly in the pronouns). It is purely comparative. -TYA, as in ETYA 'other'. The 'preposition of comparison' (see below) is different after this suffix.

NOTE:

OLYA 'much' (adj.)	OLDA, or LILDA 'more'
OLE 'much' (adv.)	OLDO(S), or LILDO(S) & frequently LIL 'more'.[55]
MITYA 'little' (in quantity)	MITSA, or MIKITSA 'less' (adj.)
MIKE 'little' (adv.)	MISTE(N), MIKISTE(N), occasionally MIS.[56]

'Much', 'Little' &c. have no diminutive forms. Owing to the special significance of the stem with 'Little' only the formally diminutive suffixes are used though logically with augmentative sense. The diminutive form is also little used with many common adjectives that have a well defined opposite as 'Good' — 'Bad', &c.

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[52] The typescript reads "detailed on page", with no page number provided. The reference is to the list of endings given at the start of the section titled "THE ADVERBIAL SUFFIXES or CASES".

[53] The alternative adverbial endings "YO, YU" were added in faint pencil. (The hyphens are editorial.) For the adjective types "-I (E)" and "-U (O)" the manuscript version has "-i̯ (e)" and "-u̯ (o)" respectively.

[54] The alternative form –STE is not given in the manuscript, and thus the final *n* is not marked as optional there in the corresponding example *ninqisten* 'less whitely'.

[55] Neither the adjectival nor adverbial forms in *l*- appear in the manuscript. For the comparative adverb the earlier version has an additional unglossed form *ol*, perhaps a conceptual precursor of "LIL" as a frequent shortened form of "LILDO(S)".

[56] In the manuscript the forms "MIKITSA" and "MIKISTE(N)" do not appear, the adverb 'little' has alternative forms *mit, mike,* and the final *n* in *misten* 'less' is not optional.

These suffixes are also sometimes applied to nouns, as: NERILDA 'more of a man, more (or, surpassingly) manly'; NERILDOS 'in more (or, surpassingly) manly wise'. In other words the endings -LDA, -TSA are purely adjectival suffixes associated with a vague or augmentative or diminutive force, and not necessarily or originally confined to forming 'comparatives' from other adjectives.

This is also shown: (i) by the 'preposition of comparison' — used where in English 'than' is employed. After -LDA it is LA ('— before'); after -TSA it is NO ('— after'); after the rarer (and usually pronominal) -TYA, either TA ('— by, beside') or the dative case may be employed. In a few fixed phrases, and rather more often in archaic language, the dative may also be employed after all (probably in imitation of the older true comparative): as MALDA MUNTAR (or, less frequently, MALDA LA MUNTA) 'better than nothing'.

Hence in several cases, with common adjectives and especially secondary derivatives, the so called 'comparatives' are formed naturally from the stem without the adjectival derivative suffixes of the positive. Thus:

VANYA 'good (not evil)'	VALDA, or VANYALLA.[57]
MARA 'good (not bad)'	MALDA 'better', adv. *mal*.[58]
ULQA 'evil'	ULQALDA, or ULDA
FAIKA 'bad'	FELDA (from *failda*) 'worse'.[59]

The SUPERLATIVE of comparison is expressed by the comparative with prefixed article; the article is again prefixed even if already prefixed to the noun. This is followed by either the genitive[60] or the partitive 'adverbial' form, and the distinction of meaning is very slight. The partitive is preferred with collective nouns or names of substances, and the genitive generally when any particular smaller group is thought of.[61]

I·MITTA 'N·FELDA AKSINEN 'the worst piece of steel'
I·NER I·TARALDA 'N·NOLDOLION (or NOLDOINEN, without article) 'the tallest man of (or, among) the Gnomes'.[62]

As a mere intensive the superlative is expressed by intensive prefixes and particles:

augmentative:	OL(E), OLŌLE; ARE; AKA, &c.
	OLI- (OLE-); ARI- (ARE-); AKA-
diminutive:	MIE; MIKE; MIMĪKE.
	MI(E)-; MIKI- (MIKE-); ITSI- (ITSE-).

Adjectival forms of the nominal augmentative suffixes are also sometimes used:

Aug.	-UME	derived adjective	-UMEA, -UMYA.
	-(Y)ANDO, -(V)ANDO		-(Y)ANDA, &c.
Dim.	-INE		-INEA, -INYA.
	-(W)INTE, -LINTE		-(W)INTYA, -LINTYA.[63]

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[57] For 'good (not evil)' the manuscript has adjective *manya* and adverb "*manilda* or *manyalda*".

[58] The words "adv. *mal*" were added in ink.

[59] The word *failda* was altered in ink from *feilda*.

[60] For "genitive" the manuscript has more explicitly "genitive pl. adjectival", which the second example below suggests is still the conception here.

[61] The words "the genitive" were inserted in pencil.

[62] In these examples the manuscript has *aksínen,* with long *í,* and *táralda,* with long *á.*

NUMERALS.

1.	'one (in a series)'	MIN	. MINYA 'first'
	'one (only, alone)'	ER	. ERYA 'only, single'
2.	'two'	YÚYO	. POTSINA 'second' (lit. 'following')
	'the two, both'	SATTO[64]	. ETYA 'other'
3.	'three'	NELDE	. NELYA 'third'
4.	'four'	KANTA	. KANYA 'fourth'
5.	'five'	LEMIN	. LEMINYA 'fifth'
6.	'six'	ENQE, or ENEKSE	. ENETYA 'sixth'
7.	'seven'	OTSO	. OTYA 'seventh'
8.	'eight'	TOLTO	. TOLYA 'eighth'
9.	'nine'	HUE	. HÚYA 'ninth'[65]
10.	'ten'	KAI, usually in the partitive KAINEN after other numerals: KEA, adjectival.	. KAIYA, more recently KEANYA, 'tenth'[66]
11.	'eleven'	MINQE	. MINQENYA 'eleventh'
12.	'twelve'	YUNQE	. YUNQENYA 'twelfth'
13.	'thirteen'	NELKEA	. NELKAIYA, more rec. NELKEANYA[67]
14.	'fourteen'	KANKEA	. KANKAIYA, more rec. KANKEANYA
15.	'fifteen'	LENKEA, or LEMINKEA	. LEMINKAIYA, &c.
16.	'sixteen'	EN(EK)KEA	. ENEKKAIYA, &c.[68]
17.	'seventeen'	OKKEA	. OKKAIYA, &c.
18.	'eighteen'	HUALQE (rarely TOLKEA)	. HUALTYA, or HUALQENYA (rare TOLKAIYA, &c.)
19.	'nineteen'	HÚKEA	. HUKAIYA, &c.
20.	'twenty'	YUKAINEN	. The remainder are new formations for which the older language used cardinals, as: YUKAINENYA 'twentieth' & similarly the other decades.
21.	'twenty one'	MINYA YUKAINEN	MIN-YUKAINEN(YA), or MINYA YUKAINEN(YA) 'twenty-first'.[69]
30.	'thirty'	NEL(DE)KAINEN	
40.	'fourty' [sic]	KAN(TA)KAINEN	
50.	'fifty'	LEMINKAINEN	
60.	'sixty'	ENEKKAINEN	

[63] In these examples the manuscript has *-úme* and *-úmea*, with long *ú,* and *-íne* and *-ínea,* with long *í.*

[64] "SATTO" was altered in ink from "SATTA".

[65] An "x" is written in ink against this entry in the left margin; and also against the entries for 18 and 19.

[66] "KEANYA" is altered in ink from "KEATYA". The manuscript does not describe either *kaiya* or *keatya* as "more recent". There was a similar alteration of "MINQETYA" >> "MINQENYA"; "YUNQETYA" >> "YUNQENYA"; "NELKEATYA" >> "NELKEANYA"; "KANKEATYA" >> "KANKEANYA"; and "HUALQETYA" >> "HUALQENYA".

[67] The manuscript does not describe either *nelkatya* or *nelkaiya* as "more recent".

[68] "EN(EK)KEA" was altered in ink from "EN(EK)EA".

[69] "MINYA YUKAINEN" was altered in ink from "MIN YUKAINEN", the form in the manuscript. A note in the left margin reads "or YUKAINEN MIN".

70. 'seventy'	OTSOKAINEN,		
	or occasionally OKKAINEN		
80. 'eighty'	TOL(TO)KAINEN		
90. 'ninety'	HUEKAINEN		
100. 'a hundred'	TUKSA (pl. TUKSE),	TUKSANYA '100th'.	
	or when not multiplied KEKAINEN[70]		
110.	KEA TUKSA,		
	or MINQEKAINEN		
120.	YUKAINEN TUKSA,		
	or YUNQEKAINEN		
200.	YÚYO TUKSA, or YUTUKSA[71]		
300	NELDE TUKSE		
1000.	TUKSA KAINEN,		
	or TUKSAINEN (< *tuksk-),	TUKSAINENYA,	
	or MAITE (MAISI-)	or MAISINYA '1000th'.[72]	
1,000,000	vaguely 'a very great number' SÓRA;		
	as numeral MINDÓRE;	MINDORINYA 'millionth', &c.[73]	

similarly *yundóre, neldóre, kantóre, lemindóre, enqendóre, otsondóre* &c. for 'billion', 'trillion', 'quadrillion', &c.[74]

Of these numerals the construction is as follows:—

(i) all numerals precede the qualified noun.

(ii) all may be employed alone as nouns or pronouns (i.e. representing their abstract numerical notion, or so many of some noun understood) — except KEA, and those ending in -KAINEN; they may in such cases be declined as ordinary nouns. *Kainen* and the *-Kainen* numerals are indeclinable; KEA is an adjective for which the corresponding noun is KAI.

(iii) ER and MIN are indeclinable as adjectives. SATTO is a declined adjective preceded by the article, and followed by the *singular:* as I·SATTO NÉR (this is a relic of old dual construction).[75] YÚYO is indeclinable and also joined with the singular. It is not employed with the few remaining old duals (see above).

(iv) The numerals from NELDE to HUE and also MINQE, YUNQE, HUALQE are indeclinable adjectives and employable with the *singular* usually, but the plural may also be used, especially if the noun is further qualified, as *minqe elda*, but *minqe laiqe eldali* 'eleven green elves'.

(v) But all numerals, except KEA, can be employed with the partitive of collectives, as YÚYO KULUINEN 'two (pieces) of gold'; or with the ordinary genitive, as YÚYO N·ELDALION 'two (of the) elves'. The difference between I·YÚYO ELDA and YÚYO

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[70] The plural form "TUKSE" is given in an ink note in the left margin. For "KEKAINEN" the manuscript has *keakai(li),* replacing *(kai)kainen*, or possibly *(ke)kainen.*

[71] This entry and the following were added in ink.

[72] For "TUKSA KAINEN" the manuscript has a single word *tuksakainen,* and for the alternative forms "MAITE (MAISI-)" and "MAISINYA" it has *húme* and *humetya.*

[73] For "MINDÓRE" and "MINDORINYA" the manuscript has *mindóra* and "*mindóratya* or *-anya*".

[74] Instead of *yundóre* 'billion', *neldóre* 'trillion', etc., the manuscript has *yundóra* '2 m[illion]', *neldóra* '3 m.', etc.

[75] "SATTO" was in both cases altered in ink from "SATTA". In the manuscript version this relic dual form is combined with a dual noun, as *i·satta neri* 'both the men'.

N·ELDALION is precisely as in English, but in Qenya one can also employ a form I·YÚYO N·ELDALION with practically the same sense as I·YÚYO ELDA.

(vi) KEA is a declinable adjective employed with the plural: as KEËN ELDALIN 'the ten elves' (accusative pl.), or with the singular of collectives, as KEA KULU 'ten pieces of gold'. The same applies to the compound numerals as NELKEA, except that with these the forms NELKAI &c. are now no longer in use even as nouns. KAI NERION 'ten men'; and KAI KULUINEN are obsolete modes now no longer in use.[76]

(vii) KAINEN and the compound numerals in -KAINEN being in form partitives (of KAI) are only employable as nouns and must be followed by the genitive or the partitive. The same construction have also the nouns TUKSA, MAITE, SÓRA, MINDÓRE, &c.

THE ORDINALS. See list above. These are naturally fully declined ordinary adjectives.

QUOTIENTIALS. These are:

> ERU 'once' — hence frequently ERU-, as: ERUMAITE 'one-handed'.
> YÚ 'twice'. YÚ- is frequent as a prefix.
> NEL 'thrice'.
> KAN 'four times'.

The others are all formed with the suffix -LLUME (cf. *lúme* 'time') as: LEMILLUME, ENQELLUME, &c., KELLUME (from KAILLUME), beside later KEALLUME, MINQELLUME, &c., NELKE(A)LLUME, &c., YUKAINELLUME, &c. TUKSALLUME. In addition the first four are also formable with the same suffix: ELLUME, YULLUME, NELLUME (or NELDELLUME), KANTALLUME. The same suffix is also added to the ordinals, except MINYA, as: POTSINALLUME 'a second time'. MINYALLUME is rare except as 'Firstly' in enumerating the heads of an argument. Otherwise MIN alone is employed as an adverb. HU·KARNE HA MIN 'he did it first' (i.e. either before anyone else did so, or before he did anything else).

FRACTIONS.

'Whole'	KAINA, adj.;	KAINO, n.	Cf. KAI 'ten' = all fingers.
'Half'	LEMYA / LEMPEA	LEMPE	Cf. LEMIN, half the fingers.[77]
'Third'	NELDEST(Y)A	NELDESTO.	
'4th'	KANTAST(Y)A	KANTASTO.	
'5th'	LEMINTYA	LEMINTO	
'6th'	ENQEST(Y)A	ENEKTO, or ENQESTO[78]	
'7th'	OTSONTYA	OTSONTO	
'8th'	TOLTOST(Y)A	TOLTOSTO	
'9th'	HUEST(Y)A	HUESTO	
'10th'	KESTYA	KESTO	
'11th'	MINQEST(Y)A	MINQESTO	

[76] The only examples in the manuscript are *keë neri* ['ten men'], and *kai ner*, described as "now archaic, & poetic".

[77] "LEMYA" was altered in ink from "LENYA".

[78] For '6th' the manuscript has adj. *enektya, enquetya* and noun *enekto, enquetto,* for '7th' *otsotya* and *otsotto,* for '9th' *huetya* and *huetto,* for '10th' *keatya* and *keatto,* for the noun '13th' *nelkeatto,* for '100th' *tuksatya* and *tuksatto,* for '1000th' *maisitya* and *maisitto,* and for the noun '1,000,000th' *mindoritto.*

'13th'	NELKESTYA	NELKESTO
	NELKEAST(Y)A	NELKEASTO
'21st'	YUKAINENTYA	YUKAINENTO
'100th'	TUKSANTYA	TUKSANTO
'1000th'	MAISINTYA	MAISINTO
'1,000,000th'	*mindórintya*	*mindórinto*
	&c., &c.	

PRONOUNS.

PERSONAL PRONOUNS.

The stems or root syllables are:—

SG.	1 NI-;		2 KE-	3 masc. HU-; fem. HI-;	neut. HA-;
PL.	1(a) ME-;	1(b) QE-;	2 LE-;	3 masc. TU-; fem. SI- (from *TI);	neut. TA-.

PL. 1a. excludes the persons addressed, 1b. includes them. 1a. & b. and 2 have dual forms MU-, KU-, LU-, respectively. These pronouns have an unaccented preverbal (enclitic) form, functioning according to place as an accusative or nominative (see below); also an unaccented but disjunctive form of the dative and genitive; a complete declension of emphatic accented forms, and a prenominal possessive adjectival enclitic form.[79]

PREVERBAL PROCLITIC.

A single proclitic before the ordinary verbal forms is taken as a NOMINATIVE, as: HUMATE; usually (to show the accent) written HU·MATE 'he eats'; HIMANTE 'she ate'. An accusative proclitic with unexpressed nominative has naturally to be placed before the impersonal or 'passive' form as: HAMATSIR 'one eats it, it is eaten'. When both nom. and acc. pronouns are expressed, the first is the nominative and the second is the one regarded according to Qenya syntax as accusative.

Preverbal forms are simply the stems as noted above, with certain slight modifications according to the neighbouring sounds.

> ****Note that HA is only employed with definite reference — except when combined with a pronoun of the accusative, the purely impersonal 'it' is expressed by the active form without pronoun. Thus: HA·TULE 'it (some definite thing) comes', TULE MER 'it comes to us, falls to our lot', TULE NE 'it comes to pass that'; ÚQE 'it rains'.

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[79] The term *enclitic* (from the Greek, meaning literally 'leaning on') refers to an unaccented form so closely attached to the adjacent word that the resulting pair is accented as if it were a single word. Strictly speaking, an *enclitic* is attached to a *preceding* word, as opposed to a *proclitic*, which is attached to the *following* word. (The term *proclitic* is a modern word based by analogy on the older word *enclitic*.) Tolkien uses the term *proclitic* in the following paragraph; but here he uses *enclitic* merely to contrast this type of attachment with "unaccented but disjunctive" forms that do not affect the accent of neighboring words.

SG. 1   NI   before vowel   NY-, N before *ĭ* as *nyanta, nista* 'I give, know'[80]

   2.   KE   before vowel   TY-, T before *ĭ* as *ty'anta, t'ista* 'thou givest' &c.

  3m.   HU   [before vowel]   HW-, before *Ŭ*, H- as *hwanta, húle* = 'he pours'

   f.   HI   [before vowel]   HY-, before *Ĭ* , H- as *hyanta, hista* 'she knows'

   n.   HA   [before vowel]   H- as *hanta, hŭle, hista.*

PL. 1a.   ME   see below   ⎫

  1b.   QE   see below   ⎬

   2.   LE   see below   ⎪

  3m.   TU, f. SI, n. TA[81]   ⎭

D. 1a.   MU-

  1b.   KU-

   2.   LU-.

Before vowels the plural and dual forms proceed from MEI̯, QEI̯, LEI̯, TUU̯ or TUI̯, TII̯, TAI̯, MUI̯, KUI̯, LUI̯, giving ME-, QE-, LE-, TU-, SI-, TE-, MU-, KU-, LU- before Á with accent on the A.[82] Thus *meäntal, qeäntal, leäntal, tuäntal, siäntal, teäntal, muyantas* (*muyanyet,* pret.), &c.[83]

    [Dialectally we get *tuy-* / *p-* for *tu-,* *hy* for *si-,* *t-* for *te-;* as *m* (< *nw-*) for *mu-,* *q-* for *ku-.*][84]

Before *e, ei̯* gives *i* with accent on *é* of stem (verb). *mieltal* 'we drive', *qieltal, lieltal, tueltal, sieltal, teëltal* (also *teltal,* or by analogy *tieltal*), *muyeltal* &c.[85] *ei̯i should* give *ei̯ > ai:* This is retained in a few common verbs as *maistal* = 'we know'; cf. also *túistal* beside *tui̯stal* = 'they know', while *si* always [*sistal* (written *s'istal*)] contracts, and *ta* usually.

    Before *o* we have *meő, qeő, leő, tuő, siő, tei̯, muyo,* &c.

    Before *u* we have *meú,* &c. with rare diphthong except in *tŭ. tūmil* (= 'they ... not'), *taumil* neut., *tyūmil* fem.[86]

    eu̯, iu̯ > i̯ū would have obscured the pronominal forms. Such obscured forms as *nyūmil, (l)yūmil* also occur, but are dialectal.[87]

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[80] The alternative prevocalic forms "N" and in the next line "T" and all of the example verbs were added in ink.

[81] The plural 3rd person forms, the dual labels and forms, and the following paragraphs, were all added in ink.

[82] This paragraph was added to the right of the brace connecting all of the plural forms. The text continues on the verso of the sheet, where this version of the Qenya Grammar ends two-thirds of the way down the page.

[83] The word *muyantas* replaced *muäntas,* and *muyanyet* was altered from *muanyet.*

[84] The brackets around this note are Tolkien's.

[85] The first example in this list, *mieltal* replaced *mientel* in the act of writing.

[86] As originally written, this paragraph read: "Before *u* we have *meú,* &c. with rare diphthong except in *meumil* = 'we ... not', &c., but *tŭ. tūmil* (= 'they ... not'), *sii̯* but normally *hyu, taumil* neut., *tyūmil* fem."

[87] In this sentence an example, probably *hyūmil,* was heavily deleted, apparently as the sentence was being written.

The Valmaric Script

Documents by J. R. R. Tolkien

Edited with introduction and commentary

by

Arden R. Smith
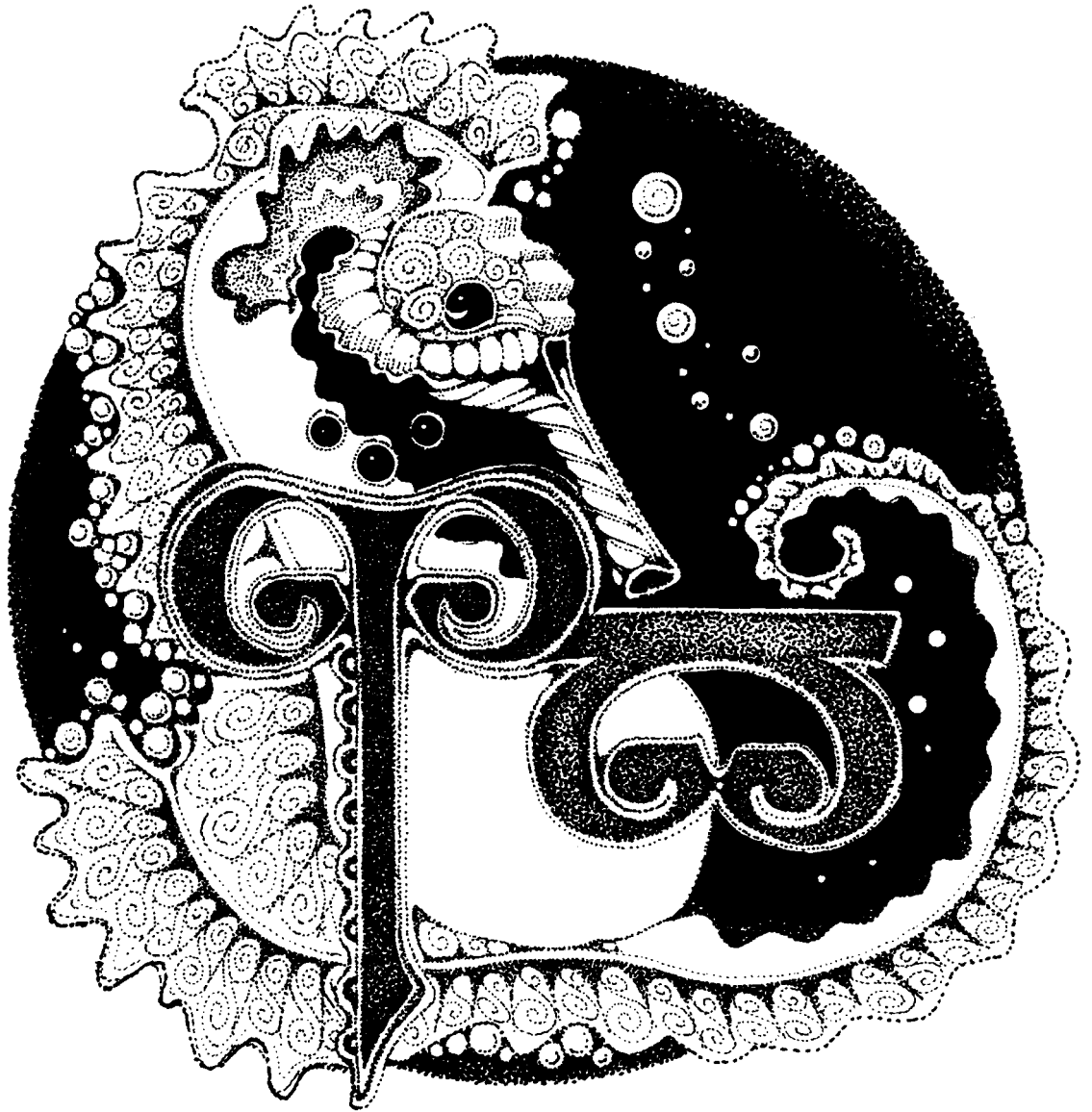
Introduction

The History of the Valmaric Script

The mid to late 1920s were a period of experimentation in the history of J. R. R. Tolkien's Elvish alphabets. The Fëanorian script did not achieve a familiar form until about 1931, but the Alphabet of Rúmil was not its only predecessor. During this period Tolkien created several Tengwar-style writing systems that did not survive into later conceptions of Elvish linguistic history. The earliest of these scripts appears with such names as *Qenya writing, Qenyatic, Qenyarinwa,* and *Valmaric.* For the purposes of this edition, the script will generally be called **Valmaric**, since this term is only used with reference to this type of script, whereas *Qenyatic* is also applied to other Elvish alphabets.

The numerous variants of the Valmaric script seem to be confined to a relatively short space of time, from about 1922 to 1925. Most of the descriptions of this group of alphabets were written on paper associated with the University of Leeds, where Tolkien taught from the autumn of 1920 until he returned to Oxford in the autumn of 1925. One table, however, is written on the so-called "Oxford Paper," which could not have been used before the summer of 1924, when Tolkien acted as an external examiner at Oxford.[1] Only one document is explicitly dated: the "Lunar Landscape" drawing associated with *Roverandom*, which bears a date of 1925.[2]

The fictional history of the script is much more difficult to determine. Since Tolkien was working on Rúmilian and Valmaric simultaneously, it seems likely that they were intended to co-exist in the same linguistic conception, though this is not addressed in the documents themselves. A diachronic development is reflected in the use of such adjectives as *early, archaic, middle, late,* and *revised* to describe varieties of the script, though whether this is the script's real-world development or its development in the fictional world is not always clear. The texts concerning the alphabet indicate that it was still supposedly in use by the Elves at the time of Tolkien's writing, through the use of such phrases as "now always used," "now seldom used," and "still frequent."

The Documents in the Corpus

The corpus presented in this edition contains every known example of the Valmaric script with the exception of those found in an incomplete English-Qenya dictionary, which we plan to publish in its entirety in *Parma Eldalamberon,* no. 15. The two previously published examples, which are both extremely brief, have not been included in the main corpus but are simply presented here. These are the aforementioned caption to the "Lunar Landscape" drawing, ᴎᴑᥕᵔᴑ ᴎᴑᥰᴑᴌᴑᴍᴑᴌ⎯ (which may be transliterated as **luwnr landskeyp**), and the word ᴎᴑᴍᴛ **tilt** in the *Early Noldorin Grammar*.[3] Included in the corpus are thirteen documents, to which I have

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[1] *The Lays of Beleriand,* 1985, p. 81.

[2] *Roverandom,* ed. Christina Scull and Wayne G. Hammond, 1998, facing p. 42. The illustration was first published in Hammond and Scull, *J. R. R. Tolkien, Artist & Illustrator,* 1995, p. 78.

[3] *Parma Eldalamberon,* no. 13, p. 123, footnote 36.

assigned the abbreviations V1 through V13. Where a document consists of more than one page, the individual pages are indicated by lower case letters, e.g., V1a through V1d.

The thirteen documents are of various types. The most prevalent type consists of tables of alphabetic symbols with phonetic values indicated, or discussions of the alphabet comprised primarily of such tables: V1–V5, V7, and V10–13. Document V6 is an incomplete English-Qenya word-list of the parts of the body, with Qenya forms given in Valmaric script. The remaining documents are comprised primarily of connected text in Valmaric: V8a is an excerpt from *Beowulf,* V8b consists mainly of excerpts from the Lord's Prayer, and V9 is essentially the cover inscription to *The Book of Scripts*.

A list of the thirteen documents follows, each briefly described, with Tolkien's titles in quotation marks, and the page number of each document in this edition:

General Overview of Modes and Varieties

The varieties of Valmaric script were classified by Tolkien into three main types: Old, Middle, and Late. In the Old and Middle types, the symbol for **p** has the form ᛒ, whereas the Late type employs the form ᛝ. The three types are distinct in the representation of **t**: Old ᴛᴛ (or ᴨ), Middle ᴅ, Late ᴄ. The Old type is the most prevalent, exemplified in all of the documents except V2. The Middle and Late types are restricted to V2 and the two rightmost columns of V1.[4]

The Valmaric modes may also be classified according to the language to which they were applied. Of the modes presented in V1 and V2, A(i), A(iv), A(v), B(i), and B(iv) are explicitly linked with Qenya, and B(v) also appears to be a distinctly Qenya mode. Tolkien identifies the mode in V3 as A(i), that in V4 as A(iv), and that in V5 as A(v). The mode used to write the Qenya vocabulary of V6 is consistent with A(iv) and nearly consistent with the very similar A(v). The modes used in V10, V11, V13, and in the word *Qenyarinwa* in V9 are also clearly Qenya applications.

Turning to modes used for the representation of other Eldarin tongues, document V3 states that the "old common Eldarin system (or its special Qenya development)" was "quite distinct from the very special and distinct Gnome, or Gondolic, form that is now occasionally used for

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[4] The variety used in the "Lunar Landscape" drawing differs greatly from all the others. There **p** is represented by ᛒ—, and the form of the sign for **d**, ᛞᴑ, suggests that the sign for **t** would have the form ᛒ in this mode.

recent Qenya." Mode A(ii) is described in V1 as "Early phonetic non Qenya form. (Gnomic)?" and mode A(iii) is described there as "Gond[olic] form. Standard phonetic." A mode for the writing of Noldorin can also be seen in the word *tilt* in the *Early Noldorin Grammar*. It should be noted that in this mode the vowel diacritic is placed above the following consonant, whereas in the Qenya modes it is placed above the preceding consonant, as we would expect from the placement of *tehtar* in Rúmilian and Fëanorian modes.

In addition to the modes given as A(ii) and A(iii) in V1, there are several modes described by Tolkien as "phonetic." Mode A(vi) is described in V1 as "Revised arch[aic] phonetic," and the mode given in V7 is identified with this. Mode B(ii) in V2 is described as being "more extensive and phonetic" than B(i), and B(iii) is described as "Late revised phonetic (incomplete)." The mode laid out in V12 also has the appearance of a general phonetic system, albeit incomplete.

Valmaric script is used in the representation of Old English in V8a, with the vocalic *tehtar* placed above the preceding consonant. Vowels also appear above the preceding consonant in the Modern English texts in V8a and V9, but above the following consonant in the "Lunar Landscape" caption.

Arrangement of the Documents

It would be impossible to determine the relative chronology of the Valmaric documents, so no attempt has been made to arrange them chronologically in the present edition. The sequence of the documents has instead been keyed to the arrangement of the modes in the overview charts "Valmaric (A)" and "Valmaric (B)," which have been placed at the beginning as V1 and V2 respectively.

The sequence of documents V3, V4, V5, and V7 has been established due to Tolkien's identification of these tables with modes A(i), A(iv), A(v), and A(vi) respectively. The mode used in V6 most closely matches that of V4, i.e. A(iv), and therefore should have been placed between V4 and V5. However, since the mode of V6 is also virtually identical to that of V5 and since Tolkien filed document V6 immediately after V5, I have placed V6 after V5 rather than after V4. Document V8, however, has been placed in its appropriate position following V7, since the mode used is essentially A(vi). The use of red ink and the appearance of the word *Gmaró* in V9 show that this document is undoubtedly contemporary with V8, so it has been placed immediately after it.

The modes described in the remaining four documents have no close analogues in V1 and V2, though they are certainly of the Old Valmaric type. V10 and V11 describe the same mode, so they have been placed together. V13 has been placed at the end, since it differs substantially from the other Old Valmaric modes. Whereas the other modes of this type use the symbol ᴄ for **f**, the symbol used in V13 is ꝥ.

Symbols and Conventions

In order to better understand the texts and the commentaries, the following editorial conventions should be noted:

• The phonetic symbols used in the commentaries agree in general with those used by Tolkien in the texts, which are explained below.

• In addition to the phonetic symbols, the following signs are used in the transliterations of Valmaric texts: – represents a short carrier, = represents a long carrier, and / represents a consonant-doubling *tehta*.[5]

• Curly brackets { } represent deletions in the manuscripts, whereas square brackets [ ] indicate editorial additions. Where such brackets in a text are Tolkien's own, this is noted in the commentary. All parentheses ( ) appearing in the texts are Tolkien's.

• In general, the Valmaric characters presented in the texts are scanned directly from photocopies of the actual manuscripts, whereas the non-Valmaric characters have for the sake of clarity been replaced by typed versions. Manuscript forms of non-Valmaric text have been retained in V8 and V9, in order to give a better impression of the actual appearance of these documents. In some instances, the scanned Valmaric characters have had to be cleaned up digitally, as in those cases where the originals were smeared or struck through. Only in V8 have deletions been given as they appear in the manuscript. All other legible deletions have been reconstructed and placed within curly brackets. Illegible deletions are generally given as {?}. Deletions and their treatment within the individual documents are discussed fully in the commentaries following the texts.

• The arrangement of the tables in the manuscripts has been retained for the most part in the edited versions. In a number of cases, it has been necessary to spread tables over two facing pages to achieve this. Where the arrangement has been changed significantly for reasons of space or clarity, this is noted in the commentaries.

Phonetic Symbols Used by Tolkien

Symbol sequences not included in the table are clusters comprised of smaller phonetic units that are given in the table, such as **mp** from **m** + **p**. The pronunciations given are approximate and may vary according to the speaker.[6] The symbols given in brackets are those employed by the International Phonetic Association (IPA).

a, ă   Short open front unrounded vowel [a], as in Fr. *patte* 'paw', Ger. *Mann* 'man', and the Chicago pronunciation of the *o* in English *pot*; or short open back unrounded vowel [ɑ], as in Fr. *pâté* 'pie'.

ā, á   Long open front unrounded vowel [aː], as in Fr. *part* 'part', Ger. *mahnen* 'to urge', and the Boston pronunciation of Eng. *park*; or long open back unrounded vowel [ɑː], as in Eng. *father* and Fr. *pâte* 'paste'.

ä   Represents the same sound as **a** (q.v.), but indicates that it is to be pronounced in a different syllable from the preceding vowel, as **taä** (distinct from **tā**) in V3; cf. **la-a**, also in V3, indicating the same sort of dissyllabic pronunciation.

ai, aị   Diphthongal [aɪ], as in Eng. *mice*. Note that in **la-i** (V3) a dissyllabic pronunciation is indicated.

au   Diphthongal [aʊ], as in Eng. *mouse*.

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[5] The usage of such signs in Valmaric agrees in general with the usage in the Fëanorian system; see *The Lord of the Rings,* Appendix E, II (i), pp. 399–400.

[6] *The Principles of the International Phonetic Association*, 1949, and Geoffrey K. Pullum and William A. Ladusaw, *Phonetic Symbol Guide*, 1986, have been invaluable resources in putting together these phonetic descriptions. Peter T. Daniels and William Bright (eds.), *The World's Writing Systems*, 1996, *The Oxford English Dictionary,* 2nd ed., 1989, and a number of foreign language dictionaries and textbooks have also been very useful.

æ, ă   Short, not quite fully open, front unrounded vowel [æ], as in Eng. *cat*.

ǣ   Long, not quite fully open, front unrounded vowel [æ:], a lengthened version of the above.

ʌ   Short open-mid back (or central) unrounded vowel [ʌ], as in Eng. *cut*.

ʌ̄   Long open-mid back (or central) unrounded vowel [ʌ:], a lengthened version of the above.

b   Voiced bilabial stop [b], as in Eng. *bat*.

č   Voiceless palato-alveolar affricate [tʃ], as *ch* in Eng. *chat*.

ç   Voiceless palatal fricative [ç], as *ch* in Ger. *ich* 'I'.

CH   Used in V7 as an equivalent of **k̃** (q.v.). It may indicate that the palatal series can be used to represent the palato-alveolar sounds in English, such as [tʃ] = *ch*.

d   Voiced dental or alveolar stop [d], as in Eng. *dog*.

dy   Cluster [dj] (or voiced palatal stop [ɟ]), as in the British "Received Pronunciation" (RP) of Eng. *during* or the *gy* of Hungarian *Magyar* 'Hungarian'.

dž   Voiced palato-alveolar affricate [dʒ], as in Eng. *judge*.

ð, đ   Voiced interdental fricative [ð], as *th* in Eng. *that*.

e, ĕ   Short open-mid front unrounded vowel [ɛ] (see **ę**); or short close-mid front unrounded vowel [e], as in Fr. *bébé* 'baby'.

ę   Short open-mid front unrounded vowel [ɛ], as in Eng. *pet* and Ger. *Bett* 'bed'.

ē, é   Long open-mid front unrounded vowel [ɛ:] (see **ę̄**); or long close-mid front unrounded vowel [e:], as in Ger. *Beet* '(flower)bed'. The form in V1 employing both the acute and the macron merely indicates that the final [ə] of English *tier* is to be lengthened and stressed in that particular instance.

ę̄   Long open-mid front unrounded vowel [ɛ:], as in Fr. *bête* 'beast' and Ger. *wählen* 'to choose'.

ë   Represents the same sound as **e** (q.v.), but indicates that it is to be pronounced in a different syllable from the preceding vowel, as **teë** (distinct from **tē**) in V3.

ei   Diphthongal [eɪ], as in Eng. *day*.

eu   Diphthongal [eʊ], as in Finnish *seura* 'society', not as *eu* in Eng. [ju:], Fr. [ø], Ger. [ɔy], etc.

ə   Short mid central unrounded vowel [ə], as *a* in Eng. *above*.

ə̄   Long mid central unrounded vowel [ə:] or [ɜ:], as in the British RP of Eng. *learn*.

əu   Diphthongal [əʊ], as in Eng. *boat;* cf. **ou**.

f   Voiceless labiodental fricative [f], as in Eng. *fish*.

g   Voiced velar (or advanced velar) stop [g], as in Eng. *go* and *give*.

ĝ   Voiced palatal stop [ɟ] (or palatalized [dʲ]/[dj] or [gʲ]/[gj]), as in Hungarian *Magyar* 'Hungarian'.

ğ   = **dž**.

gw   Cluster [gw] (or [gʷ]), as in Eng. *guano, guar,* and Welsh *gwely* 'bed'.

ĝy   Palatalized [gʲ] or cluster [gj] (or voiced palatal stop [ɟ]), as in Icelandic *gjöf* 'gift' or Hungarian *Magyar* 'Hungarian' (particularly in its English pronunciation).

h   Voiceless glottal fricative or approximant [h], as in Eng. *hot*.

ht   Presumably the cluster [çt], as in Ger. *Licht* 'light', and/or the cluster [xt], as in Ger. *Nacht* 'night'.

hty   Presumably the cluster [çtj] /[çc] or [xtj]/[xc].

hw   Voiceless rounded labiovelar approximant or fricative [ʍ] or the cluster [hw], as in Eng. *which,* as pronounced by speakers who distinguish it from *witch*.

hy   Voiceless palatal fricative [ç], as *ch* in Ger. *ich* 'I'; or the cluster [hj], as in Eng. *huge* and *Hugh,* as pronounced by speakers who distinguish these from *Eug(ene)* and *you.*

hy²   Represents the same sound as **hy**, but the Valmaric symbol to which it is applied in V3 was previously used for **š**.

ꝗ   = **hy**. The form used by Tolkien actually has no curl on the top, being simply **h** with a tail.

ƕ   = **hw**.

i, ĭ   Short semi-close front unrounded vowel [ɪ], as in Eng. *pit;* or short close front unrounded vowel [i], as in Fr. *si* 'if'.

ı̣   The vowel [ɪ] or [i] in a consonantal function, especially in a diphthong such as [eɪ] in Eng. *day*. Its pronunciation is essentially identical to that of the voiced palatal approximant [j], the *y* in Eng. *yes*.

ī, í   Long close front unrounded vowel [iː], as in Eng. *bee*. It could also theoretically represent a long semi-close front unrounded vowel [ɪː].

iu   Diphthongal [iʊ], as in Gothic *niun* 'nine' and the Northern English pronunciation of *new*.

iy   Diphthongal [ij], essentially = [iː]; see **ī**.

j   Voiced palatal approximant [j], as *y* in Eng. *yes*.

k   Voiceless velar (or advanced velar) stop [k], as in Eng. *cot* and *kit*. A distinction is made in V7 between a fronted **k** and "back **k, q**."

k̂   Voiceless palatal stop [c] (or palatalized [kʲ]/[kj] or [tʲ]/[tj]), as *ty* in Hungarian *kutya* 'dog' or *kj* in Icelandic *kjóll* 'dress'.

kw   Cluster [kw] (or [kʷ]), as the *qu* in Eng. *quick*.

l   Voiced alveolar lateral approximant [l], as in Eng. *live*.

l̥, ḷ   Voiceless alveolar lateral approximant [l̥] (or fricative [ɬ]), as in Welsh *llyfr* 'book'. Although Tolkien sometimes uses forms such as these to represent syllabic sonorants, it is clear that in the Valmaric papers voiceless sounds are intended. One indication of this is the fact that these sounds are often followed by **a** in the tables, indicating that they are not functioning as syllabic nuclei. Another indication is that the Valmaric symbol stated to represent the voiceless version of **R** in V7 is formed by adding a stroke to the symbol for its voiceless counterpart, which is also what is done to form the symbols for **l̥, ḷ, m̥, ṃ**, and the like.

l̃   (Palatalized) voiced alveolar lateral approximant [l(ʲ)], also the cluster [lj]; see **l** and **ly**.

l̥̃   (Palatalized) voiceless alveolar lateral approximant [l̥(ʲ)] (or fricative [ɬ(ʲ)]), also the cluster [l̥j] or [ɬj] (so used in R12); thus essentially **l̥** with or without a following **y**-glide. See **l̥**.

ly   Voiced palatal lateral approximant [ʎ], as *gl* in Italian *figlio* 'son' and the Castilian pronunciation of *ll* in Span. *llama;* or the cluster [lj], as *lli* in Eng. *brilliant*.

ł, ł̣, ɫ   Velarized voiced alveolar lateral approximant [ɫ] or voiced velar lateral approximant [ʟ], as in Eng. *all*.

m   Voiced bilabial nasal [m], as in Eng. *mat*.

m̥, ṃ   Voiceless bilabial nasal [m̥]; the voiceless counterpart of **m**. See **l̥**.

n   Voiced dental or alveolar nasal [n], as in Eng. *no*.

n̥, ṇ   Voiceless dental or alveolar nasal [n̥], as in Icelandic *hnífur* 'knife'. See **l̥**.

ñ   Voiced palatal nasal [ɲ], as *gn* in Fr. *agneau* 'lamb' and *ñ* in Span. *año* 'year'; or the cluster [nj], as *ni* in Eng. *onion*.

ñ̥, ṇ̃   Voiceless palatal nasal [ɲ̥] or the cluster [n̥j]; the voiceless counterpart of **ñ**. See **l̥**.

ng   Orthographic representation of the voiced velar nasal [ŋ] (see **Ꞙ**) or the cluster [ŋg] (see **Ꞙg**).

ngw   Cluster [ŋgw] (see **Ꞙgw**) or [ŋw] (see **Ꞙw**).

nj, ñj, ny = **ñ**.

Ꞙ, ŋ   Voiced velar nasal [ŋ], as *ng* in Eng. *ring*.

ꞙ̥, ŋ̥   Voiceless velar nasal [ŋ]; the voiceless counterpart of **Ꞙ**. See **ḷ**.

Ꞙg   Cluster [ŋg], as *ng* in Eng. *finger*.

Ꞙgw   Cluster [ŋgw], as *ngu* in Eng. *language*.

Ꞙu̯, Ꞙw   Cluster [ŋw], as in Eng. *ringworm*.

ꞙ̥u̯, ꞙ̥w   Cluster [ŋw]; the voiceless counterpart of the above. See **ḷ**.

o, ŏ   Short open-mid back rounded vowel [ɔ], as in Fr. *pomme* 'apple', Ger. *Sonne* 'sun', and the Scottish pronunciation of Eng. *pot;* short open back rounded vowel [ɒ], as in the British RP of Eng. *pot;* or short close-mid back rounded vowel [o], as in Fr. *eau* 'water'.

ō, ó   Long open-mid back rounded vowel [ɔː], as in Eng. *corn;* or long close-mid back rounded vowel [oː], as in Fr. *dôme* 'dome' and Ger. *Sohn* 'son'.

ö   Short open-mid front rounded vowel [œ], as in Fr. *bœuf* 'ox' and Ger. *Götter* 'gods'; or short close-mid front rounded vowel [ø], as in Fr. *feu* 'fire' and Ger. *Ökonomie* 'economy'.

ȫ   Long open-mid front rounded vowel [œː], as in Fr. *sœur* 'sister'; or short close-mid front rounded vowel [øː], as in Fr. *meule* 'millstone' and Ger. *Goethe*.

oi   Diphthongal [ɔi], as in Eng. *boy*.

ou   Diphthongal [ou] (more accurately [əʊ]), as in Eng. *boat*.

œ   = **ö**.

p   Voiceless bilabial stop [p], as in Eng. *pat*.

þ   Voiceless interdental fricative [θ], as *th* in Eng. *thin*.

q, qu, qu̯   Voiceless labiovelar stop [kʷ] or cluster [kw]; see **kw**.

r   Represents a variety of *r*-sounds that vary according to dialect and phonetic environment, such as the voiced apico-alveolar trill [r], as in Scottish English and in Span. *perro* 'dog'; the voiced alveolar flap [ɾ], as in Span. *pero* 'but'; and the voiced alveolar frictionless continuant [ɹ], as used in most American varieties of English.

r²   Used in V3 to represent a sound with the same pronunciation as **r**, but etymologically derived from **ř < z < ð**.

r̥, r̩   The voiceless counterpart of **r** ([r̥] etc.), as in Welsh *rhan* 'part'; see **ḷ**.

ř   Represents an intermediate sound in the development from **z** to **r**.

ry   Cluster of **r+j** or palatalized **r** ([rʲ], [rj], etc.), as in Fr. *rien* 'nothing'.

ʁ, ʀ   Voiced uvular trill [ʀ], as prevocalic *r* in the pronunciation of some German speakers (*Zäpfchen-R*, as opposed to the *Zungenspitzen-R* [r] recommended by Siebs and often heard in Southern German dialects); or voiced uvular fricative or approximant [ʁ], as preconsonantal and word-final *r* in the pronunciation of some German speakers. Both varieties are also found in Parisian French.

s   Voiceless alveolar central fricative [s], as in Eng. *so*.

s²   Used in V3 to represent a sound with the same pronunciation as **s**, but etymologically derived from **þ**.

š   Voiceless palato-alveolar fricative [ʃ], as *sh* in Eng. *show*.

t   Voiceless dental or alveolar stop [t], as in Eng. *toe*.

tš, t͡ʃ = **č**.

ty   Cluster [tj] (or voiceless palatal stop [c]), as in the British RP of Eng. *Tuesday* or in Hungarian *kutya* 'dog'.

u, ŭ   Short semi-close back rounded vowel [ʊ], as in Eng. *put;* or short close back rounded vowel [u], as in Fr. *doux* 'sweet' and Ger. *kulant* 'obliging'.

ū, ú   Long close back rounded vowel [uː], as in Eng. *boot.* It could also theoretically represent a long semi-close back rounded vowel [ʊː].

ų   The vowel [ʊ] or [u] in a consonantal function, especially in a diphthong such as the [aʊ] in Eng. *house*. Its pronunciation is essentially identical to that of the voiced rounded labiovelar approximant [w], as in Eng. *we*.

ü   Short semi-close front rounded vowel [ʏ], as in Ger. *Müller* 'miller'; or short close front rounded vowel [y], as in Fr. *cru* 'raw'.

ǖ   Long close front rounded vowel [yː], as in Fr. *littérature* 'literature' and Ger. *grün* 'green'. It could also theoretically represent a long semi-close front rounded vowel [ʏː].

ui   Diphthongal [uɪ], similar to the sounds in Eng. *ruin* but pronounced as a single syllable.

uw   Diphthongal [uw], essentially = [uː]; see **ū**.

v   Voiced labiodental fricative [v], as in Eng. *veil*.

w   Voiced rounded labiovelar approximant [w], as in Eng. *wail*.

x   Voiceless velar fricative [x], as in Ger. *Bach* 'stream' and Scottish *loch*.

x̂   Voiceless palatal fricative [ç], as in Ger. *ich* 'I'.

xw   Voiceless labiovelar fricative [xʷ] or cluster [xw], as in Welsh *chwaer* 'sister'.

χ   = **x**.

χ̂   = **x̂**.

y   Represents the voiced palatal approximant [j], as *y* in Eng. *yes,* but also represents the short semi-close front rounded vowel [ʏ] or short close front rounded vowel [y] in V1 and V2 (see **ü**).

y²   Represents the same sound as **y** in its consonantal function, i.e. [j], but the Valmaric symbol to which it is applied in V3 was previously used for **ž**.

z   Voiced alveolar central fricative [z], as in Eng. *zoo*.

ž   Voiced palato-alveolar fricative [ʒ], as *si* in Eng. *vision*.

ʐ   Voiced palatal fricative [ʝ], the fricative pronunciation of [j].

ʒ   Voiced velar fricative [ɣ], as *g* in the North German pronunciation of *sagen* 'to say' and in Span. *hago* 'I make'. Tolkien does not use this symbol with its IPA value, for which see **ž**, above.

ʒ̂   = **ʐ**.

ʒw   Voiced labiovelar fricative [ɣʷ] or cluster [ɣw], as in Span. *agua* 'water'.

'   As described in V1, this represents "a smooth breathing (originally a glottal stop but not now heard or used in Qenya) and is the carrier for vowels initially or following another vowel."

Texts and Commentary

V1

Valmaric

A.

(i) Older Qenya form as per dict[ionary]. (ii) Early phonetic non Qenya form. (Gnomic)? (iii) Gond[olic] form. Standard phonetic, cf. archaic type. (iv) Pure Qenya form. (v) Revised "archaic" special Qenyatic. (vi) Revised arch[aic] phonetic.

	(i)	(ii)	(iii)	(iv)	(v)	(vi)	Middle Standard	Late Standard
p	ᑿ	ᑿ	ᑿ	ᑿ	ᑿ	ᑿ	ᑿ	ᴙ
b	ᑿᴑ	ᑿᴑ	ᑿᴑ	—	—	ᑿᴑ	ᑿᴑ	ᴤᴑ
f	ᑯ	ᑯ	ᑯ	ᑯ	ᑯ	ᑯ	ᴙ	ᑿ
v	ᴔᑯ	ᴔᑯ	ᴔᑯ	ᴔᑯ	ᴔᑯ	ᴔᑯ	ᴙ	ᑿᴑ
m	ᴖ	ᴖ	ᴖ	ᴖ	ᴖ	ᴖ	ᴖ	ᴖ
m̥		ᴗᴖ	ᴗᴖ	—	—	ᴗᴖ	ᴗᴖ	ᴗᴖ
mp	ᑯᕁ ᑯᕁ			ᑯᕁ	ᑯᕁ		ᴘ	ᴘ
mb	Q. uses ᑿᴑ			ᑿᴑ	ᑿᴑ		ᴘ	ᴘ
sp	ᑯᕁ ᴖᴗ			ᑯᕁ	ᑯᕁ			
pp	ᕵ	ᕵ	ᕵ	ᕵ	ᕵ			
ps	ᕽ			ᕽ	ᕽ			
pt				ᚾ	ᚾ			
t	ᴛ	ᴛ ᴨ	ᴛ	ᴛ	ᴛ	ᴛ ᴨ	ᑯ	ᴄ
d	ᴛ	ᴛ{?}ᴨ	ᴛ	—	—	ᴛ ᴨ	ᴄᑯ	ᴄᴄ
þ	ᴛ (ᴖ)	ᴛ	ᴖ ᴗ	—		ᴖ	ᴄᴑ	ᑯ
ð	ᴛ (ᴖ)	ᴛ	ᴖ	—		ᴖ	ᴄᴄᴑ	ᴄᑯ
s	ᴇ ᴣ ᴢ (or in Q. = þ)	ᴣᴇ ᴢ	ᴛᴢ ᴗ	ᴛ ᴗ	[ᴢ]ᴛ	ᴛ ᴗ	ᴛ	ᴛ
z	—	ᴈᴇᴇ	ᴖ	—	—	ᴇ ᴇ ᴖ	ᴖ ᴈ	ᴈ
n	ᴗ	ᴗ ᴠ	ᴗ	ᴗ	ᴗ	ᴗ ᴠ	ᴗ	ᴗ
ṇ	{ᕁ}	ᕁ ᴕ	ᕁ	—	—	ᕁ ᴕ	ᕁ	ᕁ
nt	ᕁ ᕁ	ᴗ ᴕ		nsi ᴖ ᴕ ᚾ ᚾ also ᴖ	nsi ᴖ ᕁ ᕁ{(ᴖ)}		ᕴ	ᕴ
rt					ᴗ ᴗ			
nd	Q. = d	ᕁ		ᴛ	ᴛ		ᴄᕴ	ᴄᕴ
st	ᕎ			ᴢ ᕎ	ᴢ ᴙ	ᕎ ᴙ ᴩ		
lt					ᴩ			
tt	ᴛ	ᴛ	ᴛ	ᴛ	ᴛ			
ts	ᴛᕽ			ᴛᕽ	ᴛᕽ			
r	ᴑ (ᴛ ᴖ)	ᴑ	ᴑ	ᴑ	ᴑ	ᴑ	ᴑ	ᴑ

[r̥]	{⟨glyph⟩ (?)}	⟨glyph⟩	⟨glyph⟩	rsi ⟨glyph⟩	rsi ⟨glyph⟩	⟨glyph⟩	⟨glyph⟩	⟨glyph⟩
l	⟨glyph⟩	⟨glyph⟩	⟨glyph⟩	⟨glyph⟩	⟨glyph⟩	⟨glyph⟩	⟨glyph⟩	⟨glyph⟩
[l̥]	{⟨glyph⟩}	⟨glyph⟩	⟨glyph⟩	lsi ⟨glyph⟩	lsi ⟨glyph⟩	⟨glyph⟩	⟨glyph⟩	⟨glyph⟩
rd	⟨glyph⟩ in Q.			⟨glyph⟩	⟨glyph⟩ [⟨glyph⟩]			⟨glyph⟩
ld	⟨glyph⟩ in Q.			⟨glyph⟩	⟨glyph⟩			⟨glyph⟩
ss	⟨glyph⟩			⟨glyph⟩	⟨glyph⟩			
k	⟨glyph⟩ [k̃ ⟨glyph⟩]	⟨glyph⟩	⟨glyph⟩	⟨glyph⟩	⟨glyph⟩	⟨glyph⟩	⟨glyph⟩	⟨glyph⟩
g	[⟨glyph⟩ [ĝ ⟨glyph⟩]]	⟨glyph⟩	⟨glyph⟩	[⟨glyph⟩]	[⟨glyph⟩]	⟨glyph⟩	⟨glyph⟩	⟨glyph⟩
x	[ŋ, x̂ ⟨glyph⟩]	⟨glyph⟩	⟨glyph⟩			⟨glyph⟩	⟨glyph⟩	[⟨glyph⟩]
ʒ	[ŋ, ʒ̂ ⟨glyph⟩]	⟨glyph⟩	⟨glyph⟩			⟨glyph⟩	⟨glyph⟩	[⟨glyph⟩]
h	⟨glyph⟩	⟨glyph⟩	⟨glyph⟩	⟨glyph⟩	⟨glyph⟩	⟨glyph⟩	⟨glyph⟩	⟨glyph⟩
'	⟨glyph⟩	⟨glyph⟩	⟨glyph⟩	⟨glyph⟩	⟨glyph⟩	⟨glyph⟩	⟨glyph⟩	⟨glyph⟩
ꜰ back		⟨glyph⟩				⟨glyph⟩		⟨glyph⟩
'ā	⟨glyph⟩			⟨glyph⟩		⟨glyph⟩	⟨glyph⟩	⟨glyph⟩
ᴅ	[⟨glyph⟩]	⟨glyph⟩	⟨glyph⟩	[⟨glyph⟩]	[⟨glyph⟩]	⟨glyph⟩	⟨glyph⟩	⟨glyph⟩
ł		⟨glyph⟩	⟨glyph⟩			⟨glyph⟩		⟨glyph⟩
ɳ̊		⟨glyph⟩	⟨glyph⟩			⟨glyph⟩	⟨glyph⟩	⟨glyph⟩
ɴk	⟨glyph⟩	{⟨glyph⟩}		⟨glyph⟩	⟨glyph⟩		⟨glyph⟩	⟨glyph⟩
ɴg	⟨glyph⟩			⟨glyph⟩	⟨glyph⟩		⟨glyph⟩	⟨glyph⟩
sk	⟨glyph⟩			⟨glyph⟩	⟨glyph⟩	⟨glyph⟩		⟨glyph⟩
kk	⟨glyph⟩			⟨glyph⟩				⟨glyph⟩
ks	⟨glyph⟩			⟨glyph⟩	⟨glyph⟩	⟨glyph⟩		⟨glyph⟩
kt				⟨glyph⟩	⟨glyph⟩			[⟨glyph⟩]
ht				⟨glyph⟩	⟨glyph⟩			
č, ty, tʃ̌	⟨glyph⟩	⟨glyph⟩	⟨glyph⟩	⟨glyph⟩	⟨glyph⟩	⟨glyph⟩	⟨glyph⟩	⟨glyph⟩
ǧ, dy, dž	[⟨glyph⟩]	⟨glyph⟩	⟨glyph⟩	[⟨glyph⟩]	[⟨glyph⟩]	⟨glyph⟩	⟨glyph⟩	⟨glyph⟩
ç, ɧ, hy	⟨glyph⟩ [⟨glyph⟩]	⟨glyph⟩	⟨glyph⟩	⟨glyph⟩	⟨glyph⟩	⟨glyph⟩	⟨glyph⟩	⟨glyph⟩
ʐ, ʒ̂, j	used = y ⟨glyph⟩	⟨glyph⟩	⟨glyph⟩	⟨glyph⟩ = y	—	⟨glyph⟩	⟨glyph⟩	⟨glyph⟩
š	[⟨glyph⟩]	⟨glyph⟩	⟨glyph⟩	—	—	⟨glyph⟩	⟨glyph⟩	⟨glyph⟩
ž	[⟨glyph⟩]	⟨glyph⟩	⟨glyph⟩ [⟨glyph⟩]	—	—	⟨glyph⟩	⟨glyph⟩	⟨glyph⟩
j, y	⟨glyph⟩ [⟨glyph⟩]	⟨glyph⟩	⟨glyph⟩	⟨glyph⟩	⟨glyph⟩	⟨glyph⟩	⟨glyph⟩	⟨glyph⟩
ñ, nj, ny	[⟨glyph⟩]⟨glyph⟩	⟨glyph⟩	⟨glyph⟩	⟨glyph⟩ (⟨glyph⟩)	⟨glyph⟩ (⟨glyph⟩)	⟨glyph⟩ (⟨glyph⟩)	⟨glyph⟩	⟨glyph⟩
ĩ						⟨glyph⟩ ⟨glyph⟩(voiceless)		
ñ̥		⟨glyph⟩	⟨glyph⟩			⟨glyph⟩	⟨glyph⟩	
nty, ñč	[⟨glyph⟩]⟨glyph⟩			⟨glyph⟩ ⟨glyph⟩	[⟨glyph⟩]⟨glyph⟩ ⟨glyph⟩	⟨glyph⟩ ⟨glyph⟩	⟨glyph⟩ [⟨glyph⟩]	⟨glyph⟩
ltya								
ndy, ñǧ	⟨glyph⟩			⟨glyph⟩ = ny			⟨glyph⟩ [⟨glyph⟩]	⟨glyph⟩
sty				⟨glyph⟩	⟨glyph⟩			
hty				⟨glyph⟩	⟨glyph⟩			[⟨glyph⟩]
rtya				⟨glyph⟩				

lka				{ᴄᴠᴏ}				
rka				{⌐ᴏ}				
kw, q	⊾	⊾	⊾	⊾	⊾	⊾	ϭ ϭ	ɔ ɔ ʒ ʒ
gw	[⊾ = ŋgw]	⊾	⊾	[⊾]	(⊾)	⊾	ω ϭ	ŋ ϭ ʒ ʒ
hw, ƕ	ϙ ϼ	ϙ	ϙ	ϙ	ϙ	ϙ	ϙ	ϙ
w	ᴔ	ᴔ	ᴔ	ᴔ	ᴔ	ᴔ	ᴔ	ᴔ
ŋw	ᴔ = nw	ᴔ = ngw	ᴔ	ᴔ = nwa	ᴔ ᴔ = nw	ᴔ		ᴖ ᴑ
				ᴖ				
ŋkw, ŋq	ϙ			ϙ ᴔ	ϙ ᴔ	[ϙ]	ꝙ ꝙ	ᴛ ŋ
ŋgw	⊾			⊾	⊾		ŋ (ω)ᴗ	ᴛ ʒ
ŋw		ᴛ	ᴛ		{⊾} —	ᴛ		
skwa				ᴔ	ᴔ			3
xwa								ᴛ
ȝwa								ᴛ

(A) types of vowelling.

(i) a) Each consonant is deemed to be followed by **-a**, unless otherwise vowelled, or unless marked *beneath* with **.** : ᴛ = **t**, ᴛ = **ta**.

  b) other vowel signs are ⁒ **i**; ∴ **e**; ⌐ **o**; ⌒ **u** written *above* preceding consonant: ᴛ, ᴛ̈, ᴛ̇, ᴛ, ᴛ = **ta, ti, te, to, tu**.

  c) a dot is placed under a consonant that has no vowel — thus enabling final consonants (such as ᴗ ᴑ **n, r**) to be written or the groups that have no special signs: ᴫᴛ = **pta**.

  d) a consonant occurring twice with intervening vowel(s) is usually written twice as ᴏᴏ = **nana**; if no vowel intervenes it is written ᴧ = **nna**, ᴧ = **nn**. Vowels placed *above* the bar are deemed to follow the double consonant (ᴫ̈ = **ppe**); if, as is occasionally done, they are written *below* the bar they are deemed to come between the consonants: ᴧ = **nena**, ᴧ = **nen** (this latter is frequently employed at end of longer words, but ***nen*** 'water' is usually written ᴧᴗ). Similarly ᴛ̈ = **tat** (or **tt**, which is never wanted and is clearer expressed by ᴛ̈).

1 is a smooth breathing (originally a glottal stop but not now heard or used in Qenya) and is the carrier for vowels initially or following another vowel. **9** (or **ɉ**) is used as the carrier for long vowels. Long vowels are written under the consonants: ᴛ = **tē**; for **tā** ᴛ (= ta'), ᴛᴐ and usually ᴔ {not to be confused with ᴔ **tō** ᴛᴛ} are used; **tī** ᴛ but **tō** is usually ᴕ, **tū** ᴕ.

ᴛᴛ	**ata**	ᴛᴛ = **ota** or ᴕᴛ		for	**tī** ᴛ ᴛᴗ	may be used
ᴛᴛ	**eta**	ᴕᴛ or ᴕ = **uta**		[for]	**tū** ᴕ ᴕᴔ	[may be used]
ᴛᴛ	**ita**.					

Further A types.

  Phonetic. Vowels above *following* consonant, consonant has no inherent vowel.

∴	**a**	ᴗ	**e**	⁒	**i**	
ï	**ā**	ᴗ̆	**ē**	ᴗ̈	**ī**	
ᴗ̈	**ai**	ᴗ̈	**ei**	ᴗ̇	**iu**	
ᴗ̇	**au**	ᴗ̈	**eu**			

⟩	o	⌒	u	·	ə, ʌ
⟩ ⟫	ō	⟨⟨	ū	i	ə̄
⟨	oi	⟨	ui	⌢	əu
⟨	ou				

final vowels ∴ but **-o** ⟨, **-u** ⟨.

Phonetic. ə, ʌ assumed to be inherent: consonants have to be stopped as in Qenya system.

ĭ is ṫ = **ti**	ʂ = **tə̄**	ı = **'ə**	
ĕ is ẗ = **te**	ṫ ṫ = **tī**	ʒ = **ə̄**	
ǣ is ẗ = **tæ**	ʈ = **tē**	ṫ = **tiér**	
ă is ṫ = **ta**	ʈ = **tǣ**	ṁ = **tier**	
ŏ is ṫ = **to**	ʈ = **tā**		
ŭ is ṫ = **tu**	ʈ = **tō**		
	ṫ ṫ = **tū**		

add.   ⟨ = **y, ü**
⟨ ⟨ = **ö, œ**.

Commentary on V1

This document is written on four long sheets of ruled examination script paper with candidates' answers written on the versos. The material is divided among the sheets as follows: (V1a) consonantal table from **p** to **ss**, with the key to the individual columns written at the bottom of the page; (V1b) consonantal table from **k** to **rka**; (V1c) consonantal table from **kw, q** to **ʒwa** and the section on "(A) types of vowelling"; (V1d) "Further A types" to the end.

The "dict." mentioned in the key to column (i) is presumably the English-Qenya dictionary with Qenya words given in Valmaric, which is to be published in *Parma Eldalamberon* 15, though a few of the characters used in the dictionary deviate from those given in this table. The expansion of "Gond." as "Gondolic" rather than "Gondolinic" is based on the appearance of the former in other papers from this period, such as Valmaric document V3.

Notes on the consonantal table (by value):

v: The symbol in the Middle Standard column is given as written in the manuscript, though we should expect ⟨ here.

sp: This value was corrected from **ps**.

ps: This value was corrected from **sp**.

pt: Three smeared characters, ⟨ ⟨ ⟨, appear in the Late Standard column of the manuscript, but these are most likely doodles and not symbols for **pt**.

d: The exact form of the deleted symbol in column (ii) is impossible to determine, but it was similar in shape to the undeleted forms.

ṇ: The subscript dot is clearly written as such, though all the other voiceless sonorants are written with a subscript ring, e.g. m̥. This is also the case in document V2. The entries for **nsi** in columns (iv) and (v) were written on the same line as the entries for **ṇ** in the manuscript, with the dashes appearing between the values and the symbols.

rt: This line was a later insertion.

lt: This line was a later insertion.

r̩: The second deleted symbol in column (i), given in parentheses in the manuscript, is completely illegible.

l: Tolkien began to add a second bow to the symbol in column (i) but struck it out; it has been removed in the edited version. Tolkien wrote in the value and symbol for **lsi** in column (iv) but deleted them and moved them to the line below.

ʀ back: This line was a later insertion.

ł: This line was a later insertion. The symbol in column (vi) is actually misplaced in the manuscript, appearing between the lines for **ŋ̣** and **ɒk**.

ĩ: This line was a later insertion.

nty, **ñč**: The third symbol in the Middle Standard column replaces a deleted character with the bow to the left of the stem. The symbol in the Late Standard column replaces an incomplete, deleted version with a doubled bow.

ltya: This line was a later insertion.

lka; **rka**: The deleted symbols in these entries were not struck through, but rather marked with proofreaders' deletion signs. The value **rtya** was written again below **rka**, but then struck through and smeared.

N.B. All square brackets in the consonantal table are Tolkien's own.

Notes on the material concerning vowels:

The following abbreviations have been expanded in the text: *cons[onant(s)]*, *occas[ionally]*, *Q[enya]*, and *& >> and*. In the parenthetical remarks "originally…in Q[enya]" and "= **ta**'" Tolkien's square brackets have been replaced with parentheses.

The final instance of **tū** is actually written in the manuscript as **tu**, but this is clearly an error.

V2

Valmaric

B.

B I and II are early forms of Middle revised Valmaric, (i) being practically (except for ⟨glyph⟩ &c.) a Qenyatic form.   (ii) is more extensive and phonetic.   B III is a Late revised phonetic (incomplete). B IV Late revised applied to Qenya.

	I	II	III	IV	V						
pa	♭	♭	⟨glyph⟩	⟨glyph⟩	⟨glyph⟩	lda				⟨glyph⟩	⟨glyph⟩
ba	⟨glyph⟩	⟨glyph⟩	⟨glyph⟩	⟨glyph⟩	[⟨glyph⟩]	lta					⟨glyph⟩
fa	⟨glyph⟩	⟨glyph⟩	⟨glyph⟩	⟨glyph⟩	⟨glyph⟩	ltya					⟨glyph⟩
va	⟨glyph⟩	⟨glyph⟩	⟨glyph⟩	⟨glyph⟩	⟨glyph⟩	ṛa	⟨glyph⟩	⟨glyph⟩	⟨glyph⟩	⟨glyph⟩	—
ma	⟨glyph⟩	⟨glyph⟩	⟨glyph⟩	⟨glyph⟩	⟨glyph⟩	ḷa	⟨glyph⟩	⟨glyph⟩	⟨glyph⟩	⟨glyph⟩	—
mpa	⟨glyph⟩	⟨glyph⟩	⟨glyph⟩	⟨glyph⟩	⟨glyph⟩	rka					⟨glyph⟩
mba	⟨glyph⟩	⟨glyph⟩	⟨glyph⟩	⟨glyph⟩	⟨glyph⟩[⟨glyph⟩]	lka					⟨glyph⟩
ṃa	⟨glyph⟩	⟨glyph⟩	⟨glyph⟩	⟨glyph⟩		tta					⟨glyph⟩
ppa			⟨glyph⟩		⟨glyph⟩	rpa					⟨glyph⟩
pta					⟨glyph⟩	lpa					⟨glyph⟩
psa					⟨glyph⟩	rma					⟨glyph⟩
spa					⟨glyph⟩	lma					⟨glyph⟩
mna	⟨glyph⟩				⟨glyph⟩	rna					⟨glyph⟩
ta	⟨glyph⟩	⟨glyph⟩	⟨glyph⟩	⟨glyph⟩	⟨glyph⟩	rwa					⟨glyph⟩
da	⟨glyph⟩	⟨glyph⟩	⟨glyph⟩	⟨glyph⟩	[⟨glyph⟩]	rya / lwa					⟨glyph⟩
þa	⟨glyph⟩	⟨glyph⟩	⟨glyph⟩	⟨glyph⟩	[⟨glyph⟩]	lya					⟨glyph⟩
ða	⟨glyph⟩	⟨glyph⟩	⟨glyph⟩	⟨glyph⟩	[⟨glyph⟩]	lla					⟨glyph⟩
sa	⟨glyph⟩	⟨glyph⟩	⟨glyph⟩	⟨glyph⟩	[⟨glyph⟩]⟨glyph⟩	rsi					⟨glyph⟩ ⟨glyph⟩
za	⟨glyph⟩	⟨glyph⟩	⟨glyph⟩	⟨glyph⟩	[⟨glyph⟩]	lsi / nsi					⟨glyph⟩
na	⟨glyph⟩	⟨glyph⟩	⟨glyph⟩	⟨glyph⟩	⟨glyph⟩	ntya / sta					⟨glyph⟩
nta	⟨glyph⟩		⟨glyph⟩	⟨glyph⟩	⟨glyph⟩	ssa					⟨glyph⟩
nda	⟨glyph⟩		⟨glyph⟩	⟨glyph⟩	⟨glyph⟩[⟨glyph⟩]	stya					⟨glyph⟩
ṇa	⟨glyph⟩	⟨glyph⟩	⟨glyph⟩	⟨glyph⟩	—	tsa					⟨glyph⟩
ra	⟨glyph⟩	⟨glyph⟩	⟨glyph⟩	⟨glyph⟩	[o]⟨glyph⟩	ka	⟨glyph⟩	⟨glyph⟩ / ќ G	⟨glyph⟩(⟨glyph⟩)	⟨glyph⟩(⟨glyph⟩)	⟨glyph⟩ ⟨glyph⟩
rda				⟨glyph⟩	⟨glyph⟩	ga	⟨glyph⟩	⟨glyph⟩ / ĝ ⟨glyph⟩	⟨glyph⟩(⟨glyph⟩)	⟨glyph⟩(⟨glyph⟩)	[⟨glyph⟩]
rta					⟨glyph⟩ [⟨glyph⟩]						
rtya					⟨glyph⟩	xa	⟨glyph⟩	⟨glyph⟩ ⟨glyph⟩	♭	⟨glyph⟩	[⟨glyph⟩]
la	⟨glyph⟩	⟨glyph⟩	⟨glyph⟩	⟨glyph⟩	⟨glyph⟩	ʒa	⟨glyph⟩	⟨glyph⟩ ⟨glyph⟩	⟨glyph⟩	⟨glyph⟩	[⟨glyph⟩]

ŋa						hwa, ƕ				
ŋka				nk̬		wa				
						xwa				—
ŋga						ʒwa				—
ṇa					—					
kka										
kta										
hta										
ksa										
ska										
htya										
ha										
’a										
’ā										
ɼa										
ła										
ča (tya)										
ǧa (dya)										
ɦja (ça), (hya)										
ẑa (ẓa), (ya)										
ja (ya), (ya)										
ša (hya)					—					
ža (ya)					—					
ña (nya)										
ñča (ntya)										
ñǧa (n(d)ya)										
ña					—					
kwa, qa										
gwa										
ŋkwa										
ŋgwa										
ŋwa					O = nwa					
skwa										
lqa										
rqa										

Types of vowelling

Phonetic.

Λ ə   inherent.

i		= lə	
e		= li	
æ		= le	
a		= læ	
o		= la	
u		= lo	
y (ü)		= lu	
œ (ö)		= ly	
ə̄, Λ̄		= lö	
ī			
ē			
ō			
ū			

Initial vowels

= ə, Λ		= ə̄, Λ̄	
= i		= ī	
= e		= ē	
= ę		= ę̄	
= æ		= ǣ	
= a		= ā	
= o		= ō	
= u		= ū	
= ö		= ȫ	
= y		= ǖ	

After cons[onants]

= lə		= lə̄	
= li		= lī	
= le		= lē	
= lę			
= læ			
= la		= lā	
= lo		= lō	
= lu		= lū	

Commentary on V2

This document is written on three sides of two long sheets of ruled examination script paper with candidates' answers written on the versos. The material is divided among the sides as follows: (V2a) in column 1, the table from **pa** to **tta**, and in column 2, from **rpa** to **ła**; (V2b) the verso of V2a, a key to the columns of the table, given at the beginning of the edited text, following the title; (V2c) in column 1, the table from **ča** to **ʒwa**, and in column 2, "Types of vowelling."

Notes on the consonantal table (by value):

    nta: The symbols in columns (I) and (III) replace the symbols given below for **ṇa** in their respective columns.

    ṇa: As in V1, this is clearly written with a subscript dot rather than a subscript ring.

    rda; **lda**: These lines are later insertions.

    rwa: The symbol is written in the manuscript with a dotted line through it, showing that it extends below the line of writing.

    rya: This line is a later insertion.

    lwa: The symbol is written in the manuscript with a dotted line through it, showing that it extends below the line of writing.

    lya: This line is a later insertion.

    ka; **ga**; **ɒka**; **ɒga**: The palatal counterparts in column (II), $\hat{\text{k}}$, $\hat{\text{g}}$, $\text{n}\hat{\text{k}}$, and the unlabelled $\text{n}\hat{\text{g}}$, were actually inserted *above* the symbols for the velar sounds in the manuscript.

    ɸja (ça), **(hya)**; **ʒ̂a (ẓa)**, **(ya)**; **ja (ya)**, **(ya)**: Each of these three entries was written on a single line in the manuscript and has been split into two lines for purposes of space. In each of these entries, the third variant appears to have been added later, at the same time as the parenthetical variant in all the nearby two-variant entries. These added variants represent the values used in the representation of Qenya.

    ña (nya): In the manuscript, the bracketed symbol is actually written after the other one, with an arrow indicating that it is to be placed before it.

    ñča (ntya); **ñǧa (n(d)ya)**: Each of these entries was written on a single line in the manuscript and has been split into two lines for purposes of space. Tolkien drew a double-pointed arrow pointing to the entries for **ña (nya)** and **ñǧa (n(d)ya)** to indicate that these symbols could be used interchangeably.

    N.B. All square brackets in the consonantal table are Tolkien's own.

Notes on "Types of vowelling":

    The symbols for **y (ü)** and **ly** in the Phonetic table were originally written with the curl facing the other direction, i.e., like the signs for **œ (ö)** and **lö** respectively.

    In the manuscript table of initial vowels, the value **ī** was erroneously written as **i**. The symbol for **ō̄** replaces an incomplete, deleted character.

    In the manuscript entry for **lī**, ᴕ̇ was inserted before ᴕ.

V3

Qenya writing.

Old form A(i)

The old common Eldarin system (or its special Qenya development) quite distinct from the very special and distinct Gnome, or Gondolic, form that is now occasionally used for recent Qenya.[1]

Qenya is written from *left to right*.

Consonant Signs (present and original values given).

p	ᚼ	t	ᚼ	k	ᚼ	k̄	ᚼ	q	ᚼ	ty	ᚼ
b	ᚼ	d	ᚼ	g	ᚼ	ĝ	ᚼ	gw	ᚼ	dy	ᚼ (ny, ndy)
f	ᚼ	s	ᚼ	h	[ḭ ꞁ] {ꞁ} ꞁ = x	hw	ᚼ	hy	ᚼ
v	ᚼ	s²	{ᚼ} (ᚼ = þ)	'	ı	w	ᚼ	hy²	ᚼ
m	ᚼ ᚼ	r	ᚼ	ŋ	ᚼ *	ɴw	ᚼ **	y	ᚼ
mp ᚼ or ᚼ	r²	ᚼ (ᚼ = ð)					y²	ᚼ

ᚼ = z

sp	ᚼ ᚼ	n	ᚼ			ny	[ᚼ] ᚼ
ps	ᚼ	nt	[ᚼ] ᚼ	ŋk [ᚼ] ᚼ	ɴq ᚼ {ᚼ}	nty ᚼ [ᚼ]
		st	ᚼ ᚼ	ks ᚼ	or ᚼ	
		ts	ᚼ	sk ᚼ ᚼ		
		l	ᚼ	[χ] ᚼ ᚼ		
		ld	ᚼ	[χ̂] ᚼ		
		rd	ᚼ ᚼ	[ẑ] ᚼ		
		ss	{ᚼ} or ᚼ	3 ᚼ ᚼ		

ᚼ = **ts** or **s**. ᚼ = **st**. ᚼ = **s**.
mn ᚼ ᚼ **nm** ᚼ.[2]

* Since medial **ŋ > ng** this sign is rarely used except before **i̯** — hence it is often used alone as **ŋk**.

** Since **ɴw > ɴgw** this sign is not needed but is now always used for the frequent combination **nw**.

(1) Since **b, g, gw, dy** only appear in combinations **mb, ng, ngw, ndy**, these letters in writing *Qenya* are used for the nasal groups; and by analogy ᚼ for **nd**, hence the new signs for **ld, rd**. In archaic writing the nasal is represented. The latest formations are the groups **mp, nt,** &c.

(2) Since **ndy** is normally in colloquial Qenya pronounced = **ny**: "colloquially" ᚼ is used for **ny** and ᚼ is then preferred for **nty** to ᚼ.

(3) ᚼ is only used for **s** when joined without intervening vowel to a consonant. Separately it may have form ᚼ or ᚼ. ᚼ is old sign for {ᚼ} **þ** and is to a certain extent still used in historic positions. Similarly ᚼ is sign for old **ð > z > ř** and is still to a certain extent confined to historic position.

(4) **hy², y²** are really the old signs for **š, ž**, but are used without distinction; but ᚼ is preferred when vowelled and ᚼ is preferred initially. ᚼ is never used in diphthongs or as lengthener of **i**.

---

[1] The closing parenthesis was misplaced between "Qenya" and "devel." in the manuscript.

[2] The items on these last two lines were added in the left margin.

[Deleted text:]

Vowels

(1) Every consonant or consonant group is deemed to be followed by the vowel-sound **a**. Thus ꞇ = **ta**, ꞇ = **(n)da**.

(2) When consonants are juxtaposed without intervening vowel a consonant group must be used as ꞇ = **nd** or if none exists (as for **pt**) a dot is placed under the vowelless consonant as ꞇꞇ = **pta**. Similarly with final consonants, only ꞇ ꞇ ꞇ ꞇ (ꞇ) and occasionally ꞇ.

(3) The same consonant occurring twice with intervening vowel is usually written twice as ꞇꞇ = **nana**; but if none intervenes a bar is laid over top as ꞇ = **nna**. Any vowel signs (see below) placed over this bar *follow the double consonant* as ꞇ = **nni**, though ꞇꞇ is also used. Where any *short* vowel other than **a** intervenes the vowel sign *may* if convenient be placed under the bar — but this form is archaic and obsolescent. ꞇ = **nina**, ꞇ = **nin**.

The short vowel signs are written *over* the consonant, which then is deemed to be *followed* by the given vowel and not by **a**.

They are: **i** ¨   **e** ∴   **o** ⌐ or ⌐   **u** ?

thus   ꞇ **ni**   ꞇ **ne**   ꞇ **no**   ꞇ **nu**.[3]

Initial   **a** is expressed by ꞇ as ꞇ = **anga**
   i is expressed by ꞇ as ꞇ = **intya**
   e is expressed by ꞇ as ꞇ = **elda**
   o is expressed by [ꞇ or] ꞇ as ꞇ = **ondo**
   u is expressed by ꞇ [ꞇ] as ꞇ = **umbe**.[4]

For long vowels ꞇ is added to consonant. ꞇ = **taa** = **tā**.

[For]   **ē**   ꞇ [is added.] ꞇ [= **tē**] for which ꞇ is usually used, though strictly = **tae**, so that occasionally ꞇ is used. Similarly are possible ꞇ ꞇ ꞇ = **tī, tō, tū**
 but   **ī** is usually expressed ꞇ = **tiy**
   ū is expressed ꞇ = **tuw** or ꞇ = **tū**
   ō is usually ꞇ or ꞇ = **tō**.

[Inserted at the top of the deleted page:][5]

	a	ꞇ		ā {ꞇ}	ꞇ	ta	ꞇ	tā	ꞇ
	e	{ꞇ ꞇ} ꞇ		ē	ꞇ	te	ꞇ	tē	ꞇ
	i	{ꞇ} ꞇ ꞇ		ī	ꞇ	ti	ꞇ	tī	ꞇ
{ꞇ ꞇ}	o	ꞇ ꞇ		ō	ꞇ	to	ꞇ	tō	ꞇ
{ꞇ ꞇ}	u	ꞇ ꞇ		ū	ꞇ ꞇ			tū	ꞇ

---

[3] The manuscript has "this" instead of "thus".

[4] The square brackets in this and the preceding line are Tolkien's. The following rejected forms underlie this paragraph: ꞇ ꞇ ꞇ.

[5] In the manuscript version of this table, **ō** and **ū** are erroneously given as **o** and **u** respectively. An illegible diacritic was deleted above the symbol for **ta**. The symbol and value for **tu** are lacking in the manuscript.

[*Inserted in the left margin of the deleted page:*]

initial long vowels   **ā** is ٦ (for ٦ = **aa** while ٦ = **a**)

                           ē is {ᵢᵢ} ṅ́   **ea** is ᵢ̇

                           ō is ℛ̃   **oa** is ⤳

                           ī [is] ᵢ̇ω   **i** + vowel is ·· ω   **ia** [is] ᵢ̇

                           ū [is] ℛ or ƛ∽   **u** + vowel is ²∽   **ua** [is] ƛ

[*Replacement text:*]

Vowel sounds

The vowel signs are   ··   ∴   �ɔ   ⌒

                                     i   **e**   **o**   **u**

1) These are written above the consonant that they immediately follow. If the vowel sound is **a** it is unexpressed, for every consonant sign is deemed to be followed by **a** unless a vowel sign is placed above it. If no vowel follows a consonant (final or before another consonant) a dot is placed under it.[6]

Thus ⌒℧ = **tat** : ⌒̈, ⌒̇, ⌒̂, ⌒̑ : = **ti, te, to, tu**. [*Pencilled in left margin:*] ⌒̄̇ = **tat**

2) Thus groups of consonants where no special groups exist must be expressed as in ⅓℧ = **pta**. Note the forms ℮ ⌐ are only used for unvocalic **s** and so need no under-dot. ℮⅃ = **spa**, ⌒℈ = **tas**, ℀ or ⅄ **sta**.[7]

3) A consonant occurring twice with intervening vowel is now usually written twice as ℧℧ = **nana**. If no vowel intervenes it is marked as ℧̄ = **nna** and vowel signs (which are placed over the bar) are deemed to follow the double consonant as ⅓̄ = **ppe**. Archaically and now seldom used except in certain words is the placing of intervening vowels *under* the bar as ℧℧̱ = **nanena**.[8] **-nen** is a frequent ending and often written ⅃̇ {for} or {℧̇} ⅄̇.[9]

The sign ٦ is a smooth breathing, originally a glottal stop but now not heard or used, and so ٦ is a mere carrier for vowels preceded by another vowel *in different syllable* or initial; but ٦ (as other consonants) is also deemed unless vowelled to = (')**a**. Thus ⌒̇℧ = **tea**, ⌒̇℧̈ = **teë**. *Note* ⌒℧ = **taä** (*not* **tā**).

Thus initially   **a** is ⌐ as   ℿℸ   = **ata**

                    e is ⌐̇ as   ℿ̇ℸ   = **eta**

                    i   ℿ̈ℶ   = **ita**

                    o   ℿ̑ℸ   = **ota**   ⅰ̕ is occasionally written ⅌

                    u   ℿ̑ℶ   = **uta**   ⅰ̕ is occasionally written ⌐̕

The long vowels are more difficult to express: a special letter ⅁ is used = **ā** which is not consonantal although written on the line and requires no dot.

    ā)   Thus ⅁ℸ = **āta**, ℿ⅁ or ℿ̑ ℿ̑ = **tā**, ⌒⅁ = **ta'ā**.

    ē)   is archaically expressed by ˘ thus ℿ̆ℸ = **ēta**, ℧̆ = **tē**, but now it is usually expressed initially by ⅁̇, ⅁̇ℸ = **ēta**, medially rarely by ℿ⅁̇ = **tē** (note ⌒̑⅁ = **teä**, ℿ⅁̈ = **taē**), *usually* by writing ⋮ *below*: ℿ̤ = **tē**.[10]

---

[6] The closing parenthesis was erroneously placed at the end of the sentence in the manuscript.

[7] This sentence was emended from "Note the form ℮ is only used…".

[8] A letter, which appears to have been **n**, was deleted between **n** and **e**.

[9] The writing after the first Valmaric symbol in this sentence is in pencil.

[10] The first occurrence of **ēta** in this sentence is erroneously written as **eta** in the manuscript.

ī)   usually initially [and] medially by ⟨glyph⟩ = **iy**.

     Thus ⟨glyph⟩ = **īta** but recently this rather clumsy method is tending to be replaced by ⟨glyph⟩ initially and by ⟨glyph⟩ medially or more frequently by ·· below as ⟨glyph⟩ or ⟨glyph⟩ = **tī**.

ō)   usually initially ⟨glyph⟩ as {⟨glyph⟩} ⟨glyph⟩ = **ōta** (⟨glyph⟩ is rare), medially invariably by ⟨glyph⟩, ⟨glyph⟩ = **tō**.

ū)   archaically always as **ī** but ⟨glyph⟩ = **uw**, but now usually thus: ⟨glyph⟩ = **ūta**, ⟨glyph⟩ = **tū**. But ⟨glyph⟩ ⟨glyph⟩ are still frequent.

Diphthongs are naturally expressed with ⟨glyph⟩ ⟨glyph⟩

     as {⟨glyph⟩}   ⟨glyph⟩ = **tai**   ⟨glyph⟩ = **toi**   ⟨glyph⟩ = **tui**
            ⟨glyph⟩ = **tau**   ⟨glyph⟩ = **teu**   ⟨glyph⟩ = **tiu**.

Such combinations as **kaiya** (= 10th) thus ⟨glyph⟩.[11]

Vowels.[12]

   ă is inherent in each consonantal sign, and it is held to *follow* it. Hence final consonants **t, n, r, l, s, nt** are written ⟨glyph⟩ ⟨glyph⟩ ⟨glyph⟩ ⟨glyph⟩ ⟨glyph⟩ when final not followed by a vowel. This was formerly the way of writing all groups except nasal + stop (**mp, mb, nt, nd, ndy, nty, nk, ng, nq, ngw**) and **nw, ny, ld, rd**. Thus ⟨glyph⟩ = **sta**.

   Initial vowels must therefore be written over the ⟨glyph⟩ (smooth breathing), ⟨glyph⟩ = **eta**, ⟨glyph⟩ = **ate**, which by itself stands for **'a**. This sign was originally that of the "glottal stop" or clear opening and was often used for initial vowels of compounds: ⟨glyph⟩ **teler-'ohta** instead of ⟨glyph⟩. Since no "glottal stop" is now employed in Qenya, ⟨glyph⟩ is now used for all vowels not immediately preceded by a consonant [⟨glyph⟩ = **telea**, ⟨glyph⟩ = **la-a** (*not* **lā**)], but in a different syllable. ⟨glyph⟩ = **la-i**, not the diphthong **lai̯**, which *must* be written ⟨glyph⟩.[13] Archaically **telea** had to be written ⟨glyph⟩, **melie** ⟨glyph⟩.

   The vowel signs written above the consonant that precedes them in utterance as

a	—	⟨glyph⟩	ta	initial	⟨glyph⟩
e	··	⟨glyph⟩	te	initial	⟨glyph⟩
i	··	⟨glyph⟩	ti	initial	⟨glyph⟩
o	⟨glyph⟩	⟨glyph⟩	to	initial	⟨glyph⟩
u	⟨glyph⟩	⟨glyph⟩	tu	initial	⟨glyph⟩.

The long vowels.

Initial ā	⟨glyph⟩	after consonants ⟨glyph⟩ = **tā** (⟨glyph⟩ = **ta-ā**) or ⟨glyph⟩
ē	⟨glyph⟩ (!)	after consonants ⟨glyph⟩ or better ⟨glyph⟩
ī	⟨glyph⟩ (!)	after consonants ⟨glyph⟩ or ⟨glyph⟩ rarely ⟨glyph⟩
ō	⟨glyph⟩ rarely ⟨glyph⟩	after consonants ⟨glyph⟩
ū	⟨glyph⟩ rarer ⟨glyph⟩	after consonants ⟨glyph⟩ rarer ⟨glyph⟩.

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[11] The example "**kaiya** ⟨glyph⟩" is repeated at the bottom of the page.

[12] The following was deleted at the top of the page: "In formal writing [*illegible diacritic*] is placed over f…"

[13] The square brackets in this sentence are Tolkien's. The words "note l" were deleted before "(*not* **lā**)".

Archaically the sign ⌣ ∽ under a consonant reversed the order of vowel and consonant, ⧓ = **at**, ⧓̤ = **et**, ⧓̈ = **ēt**, but this is not much used now in Qenya.

The sign ⌐ doubles the consonant under it in ⊤ **tta**, ⊓ **kka**, ⋒ **lla**, but ⋈ is always used for **ssa**. ⊤̈ ⋒̈ = **tte**, **lle**.

However the sign ⌐ may be used with *all* consonants with intervening vowels: [ⵣ̃ = **nene**], {ⵣ̄ = **nen**} ⵣ̇ = **nen**, ⵔ = **nan**, ⵣ̤ = **nene**, ⵣ̄ = **nēne**, ⵔ ⵣ̇ = **nana**.[14]

The sign ⌐ may be written under or over but is usually written on opposite side of vowelling:

ⵔ	= **na**	
ⵔ̣	= **n**	
ⵔ̄	= **nna**	(rare in Qenya)
ⵣ̇ ⵔ	= **nana**	with **a** a dot is placed in vowel place for ⵔ̣ = **n** but ⵣ̇ = **nan**
ⵣ̇	= **nan**	short for ⵔ̄
ⵔ̄̇	= **nn**	
ⵣ̇	= **ne**	
ⵣ̇	= **nen**	short for ⵔ̄
ⵔ̤	= **ne**	
ⵣ̤	= **nene**	
ⵣ̈	= **nēnē**, **nēne**	

⌈ ⵣ̃ less productive form = **nene**

⌊ ⵣ̈ less productive form = **nen**.[15]

These combinations are not much employed in short root-words but are regular in suffixes:[16]

ⵣ̇ ⵔ water (**nen**) rarely ⵣ̇ ⵔ̄

𝓀ⵡⵣ̇ golden (**kuluinen**) rarely 𝓀ⵡ ⵣ̇.

---

[14] The square brackets in this sentence are Tolkien's.

[15] This and the preceding line are joined by a single bracket at the left in the manuscript.

[16] "These" was erroneously written as "This". The word "much" is an insertion.

Commentary on V3

This document is written on six sides of four sheets of ruled examination script paper, with the material divided among the sides as follows: (V3a) title through note (4); (V3b) verso of V3a, deleted text on vowels; (V3c) replacement text on vowel sounds through "ꞟ is occas[ionally] wr[itten] ꞟ"; (V3d) verso of V3c, text from "The long vowels are more difficult…" to "ꞔꞟꞷꞷ"; (V3e) text from "*Vowels*. ă is inherent…" to "ꞟ ꞟ = **nana**"; (V3f) text from "The sign ‾…" to the end. Candidates' answers are written on the versos of V3e and V3f.

All square brackets in the consonant table are Tolkien's. The following abbreviations have been expanded in the text: *colloq[uial(ly)], comb[ination], c[om]p[oun]ds, cons[onant(s)], devel[opment], dip[h]th[ong]s, expr[essed], foll[owed], freq[uent(ly)], init[ially], interv[ening], interven[ing], med[ially], occas[ionally], orig[inally], prod[uctive], pron[ounced], Q[enya], rec[ently], sim[ilar]ly, syll[able], us[ually], wr[itten],* and & >> *and.*

Several unglossed Qenya words appear in the text, for which the meanings can be determined from other sources:[17]

> *anga* 'iron' (QL s.v. ANGA; ND s.v. ANG; Etym. s.v. ANGĀ).
>
> *intya* 'guess, supposition, idea'(Etym. s.v. INK).
>
> *elda* 'elf' (NW s.v. *Uidhel;* EQD s.v. *Elf;* Etym. s.vv. ELED, ÉLED).
>
> *ondo* 'stone' (QL s.v. ONO⁽¹⁾; EQD s.v. *Stone;* Etym. s.v. GOND).
>
> *umbe* 'dale, dell' (QL s.v. Ū⁽¹⁾).
>
> *teler-'ohta* *'sea-elf war', presumably a reference to the Kinslaying. *teler* 'elf, sea-elf' (Etym. s.v. TELES). The Teleri were the First Kindred in the Lost Tales, but by the time Tolkien wrote the Sketch of the Mythology (c. 1926–30), they had become the Third Kindred; see IV 13, 44. This change is also reflected in the Noldorin Word-lists, which gloss *Teleri* as 'sea-elves' (s.v. *Tiledh*). *ohta* 'war' (NW, ND s.v. *oith;* Etym. s.v. OKTĀ).
>
> *telea* *'roofed, covered', cf. *tel* 'roof'< TELE 'cover in' in QL and TEL of similar meaning in the *Etymologies*.
>
> *melie* *'loving', cf. *mel-* 'love' (QL s.v MELE; Etym. s.v. MEL).

Among the various combinations of sounds used to demonstrate Valmaric spelling are also some interpretable Qenya forms, such as *nan* 'woodland' (QL s.v. NAŘA) or 'dale' (cf. N *nann, nand* in NW) and *nen* 'water' (QL s.v. NENE; Etym. s.v. NEN; also glossed in the text). The form *nen* appears with the meaning 'nostril' in EQD.

---

[17] References are to roots in the "Qenya Lexicon" (QL) in *Parma Eldalamberon,* no. 12; to entries in the "Noldorin Word-lists" (NW) and "Noldorin Dictionary" (ND) in no. 13, pp. 133–56 and 157–65; to English entries in the "English-Qenya Dictionary" (EQD), to be published in no. 15; and to Eldarin bases in *The Etymologies* (Etym.) in *The Lost Road and Other Writings,* 1987, pp. 339–400.

V4

A iv.

pa		**ka**		okka
psa		**ksa**		**veru**
pta	or	**kta**	or	**maptalelehesta**
ba used =		**kka**		**andaráma**
mba		**ga** used =		**lintuilindórea**
fa		**ꞑga**		**lintatasarindea**
va		**ha**		
ma		**'a**		

vowels over consonant that
precedes (cancel the *a*)

ꞑa but only occurs in **ꞑga** usually written

e **i** **o** **u**

[spa] {} hence is used =

initial vowels or those
following a vowel

ꞑka

i = a   **ỉ = e**

ta		**hta**	
tsa		**ska**	or or
tta			

 or = o   = u

note **ı = a**   **ᴉ** only initial

da used =		**qa**	
nda		**gwa** used =	
sa	in comb.	**ꞑgwa**	
usually		**hwa**	or
sta	or	**wa**	

a dot is usually placed before
an initial consonant

as **· ka**.

 = long **ā**

as **áta**.

ra		**rra**		**ꞑwa** but this is used =
rda	or			**nwa** or
la				**ꞑqa** or
lla				[sqa]

 = **ē**   = **í**

but ** ó** ** ú**

medially **ē** ∵ **ī** ∴

consonant is dotted thus

tā   = **ta'ā**

lda			
rsi		**tya**	
lsi		**dya** used =	
na	{} {}	**ndya** or **nya**	
nta	{} * []{}	**hya**	or
{nsi	}	**ya**	or
ssa	or	**nya**	or
nsi	or	**ntya**	{}
		stya	
* properly but also		**htya**	
(has also been used).			

ī may be

 = **tta**

 = **tte**

note = **nen**

note = **tata**

 = **nene**

[*Written at the top of the sheet:*]

2 ℤ ׀ ℤℼᓵ

Commentary on V4

This document is written on one side of a sheet of examination script paper, with a candidate's answers on the verso.

All square brackets are Tolkien's. The connection between the second symbol for **nta** and the footnote at the end of the first column, indicated by asterisks in the edited text, is shown in the manuscript by means of an arrow from the former to the latter. The note originally included the Valmaric letters �ච ⨉ , later deleted.

The following abbreviations have been expanded: *cons[onant], foll[owing], init[ial], us[ually], wr[itten];* but *comb[inations]* has been left unexpanded due to lack of space.

A list of unglossed Qenya words appears in the upper right hand corner:

> *okka* 'knee' (QL s.v. OQO).
>
> *veru* 'husband' (QL s.v. VEŘE; EQD). The word would not yet have had the meaning 'husband and wife, married pair' (Etym. s.v. BES).
>
> *maptalelehesta* 'raid' (EQD). *maptale* 'robbery by violence' (QL s.v. MAPA), 'rape, ravishment: forcible seizure and carrying off' (EQD); cf. *mapa-* 'grasp, seize' (Etym. s.v. MAP). *lehesta* 'ride' [noun] (EQD).
>
> *andaráma* 'long-winged' (EQD). *anda* 'long' (Etym. s.v. ÁNAD). *ráma* 'wing' (QL s.v. RAHA; Etym. s.v. RAM).
>
> *lintuilindórea* 'of autumn' = 'when many swallows congregate and sing at dawn' (QL s.v. LĪ).
>
> *lintatasarindea* 'with many willows' (QL s.v. LĪ).

V5

[Top and left half]

Qenyatic.

Special Eldarin usage :— (archaic)

A v.

(i) Since **b**, **g**, **gw**, **dy** only occurred in **mb**, **ɳg**, **ɳgw**, **ndy**, [the signs for] **b**, **g**, **gw**, **dy** (**dž**) were used for the nasal combination, and by analogy **d** = **nd**, hence new signs were used for **rd**, **ld**.

(ii) Regular groups to represent nasal + voiceless stop were analogically invented, and then for all the not very frequent Qenya consonant groups.

(iii) Since **ndy** > **ny**, the sign **dy** is used = **ny**, **ndy**; old **ny** sign is used = **nty**.

(iv) Since **hy** (**ɧ**), **š**; **ž**, **y**; **ty**, **č**; **đ**, **z**, **r**; **þ**, **s** respectively coalesce, so is there confusion in their signs.

pa	ƃ	ta	ʊ	ka	�
psa	ƙ ƙ	tsa	ʊ̗ ʊ̗	ksa	ep cɔ
pta	♯ (ƀʊ)	[tta]	ᾱ	kta	ᴣ ᴪ
ba = mba	ƀɔ	da = nda	ꞇ	ga = ɳga	ocɥ
fa	cl	sa	ϵ ϱ [2] ʊ {[ᴘ]}	ha	l
va	cⅽl	ra	ο {ʊ} {ᴍ}	'a	l
{mpa}		la	ꞃ	ska	ᶜɥ
spa	cƀ	sta	ᶜʊ or ⅍ 2	hta	ᴪ
ma	ꙩ	rda	ϴ ʊ {ᴍ}	*ɳa	cꙩ
mpa	cⅎ	lda	ᴍ	ɳka	ꙩꙩ cꙩ
		ssa	ᵺ ᴛ	lka	cᴍꙩ
		na	ꙩ	rka	cⴱ
		nta	ᴅⱡ ⱡ ꙩ ꙩ [ᴢ]		
		nsi	ᴢ ᴐ̗ ᴐ	* only occurs in cꙩcꙩɥ cꙩɥ ∴	
		rsi	ᴑ ᴐ	when ocɥ = ɳga cꙩ is used	
		lsi	ꞃ̗ ꞃ	alone = cꙩɥ nka	

s ϵ ϱ only used next to consonant without intervening vowel.
  ʊ is normal. ᴘ is survival of **þ** but is not now used except as
  a form of ꙩ = **rta**. ʊ is only used as a joining form of ʊ.

[Right half of V5]

qa	ㅂ	**tya**	ㅏ

gwa = ŋgwa	ㅂ	**dya = ndya, nya**	ㅑ
hwa	ᴕ ᴕ	**hya**	ժ ʊ ɷ (when vowelled)
wa	∞	**ya**	ω ʊ ɷ initially and when vowelled
sqa	ᴇ	**stya**	ժ (but never in diphthongs)
		htya	ⱦ ⱦ
ɴwa used = nwa [ʌ (ɷ)] {ᴣ}		**nya**	ʊ [ϙ]
ɴqa	ϙ (∞ᷗ)	**ntya**	[ϙ ժ] ᴆ ժ
		rtya	{??} {ᴖ} ᴖ (ᴖ)
∞ᷧ		**ltya**	{? ? Ⱦ}
		rta	(ᴖ) ᴍ
		lta	{ᴣ} Ⴌ

Commentary on V5

This document is written on one side of a sheet of examination script paper, with a candidate's answers on the verso.

All square brackets are Tolkien's except those around "the signs for." The following abbreviations have been expanded: *cons[onant], diphth[ong]s, init[ially], interv[ening],* and *& >> and.*

The symbol for **la** follows a deleted horizontal stroke, the beginning of an incomplete character. The value **ska** was emended from **skta**, probably anticipating the following **hta**. The value **gwa** was emended from **ŋgwa** before "= **ŋgwa**" was added. The third symbol for **hya** was actually inserted below the second; the parenthetical statement refers to the second and third symbols. The third symbol for **ya** was inserted above and to the right of the second; the statement "init. & when vowelled (but never in diphths)" refers to the second and third symbols. The deleted symbols for **rtya** and **ltya** that are represented by queries are too thoroughly struck through to reconstruct.

V6

parts of the body : *rantali n·kolumen* ⟨Valmaric⟩ ⟨Valmaric⟩

body,	⟨Valmaric⟩ *kolume*.	
head,	⟨Valmaric⟩ *kar,* pl. ⟨Valmaric⟩ *kasti;*	
	crown of head, ⟨Valmaric⟩ *nóla,* or ⟨Valmaric⟩ *kandóla*.	
forehead,	⟨Valmaric⟩ *timbare*.	
temple,	⟨Valmaric⟩ *ainar,* pl. ⟨Valmaric⟩ *ainasti,* dual ⟨Valmaric⟩ *ainaqi*.	
hair,	⟨Valmaric⟩, pl. ⟨Valmaric⟩ *tile,* a single hair.	
	The pl. may be used as 'hair' or use ⟨Valmaric⟩ *silqe,* sg.; ⟨Valmaric⟩ *laksa* = tress.	
neck,	⟨Valmaric⟩ *yat,* stem ⟨Valmaric⟩ – *yakt-*.	
throat,	⟨Valmaric⟩ *qelqa*.	
eye,	⟨Valmaric⟩, pl. ⟨Valmaric⟩, du. ⟨Valmaric⟩ : *hen, hendi, henqi*.	
ear,	⟨Valmaric⟩ *unko,* du. ⟨Valmaric⟩ *unqi*.	
hand,	⟨Valmaric⟩ *má,* du. ⟨Valmaric⟩ *maqi,* pl. ⟨Valmaric⟩ *máli*.	
face,	⟨Valmaric⟩ *yéma*.	
skin,	⟨Valmaric⟩ *naute,* pl. ⟨Valmaric⟩{⟨Valmaric⟩} *nausi*.	
mouth,	⟨Valmaric⟩ *pé*.	
lip,	⟨Valmaric⟩ *kaile;* ⟨Valmaric⟩ *kilma*.	
tooth.		

⟨Valmaric⟩

⟨Valmaric⟩   ⟨Valmaric⟩   ⟨Valmaric⟩

Commentary on V6

This document is written on one side of a sheet of examination script paper, with a candidate's answers on the verso.

In the entry for 'hair', *tile* is the singular form; the untransliterated plural is *tili*. In the entries for 'ear' and 'hand', "du." replaced "pl." In the entry for 'skin', the Valmaric rendering of the plural originally read *nausin*, but the final character was struck through. The entry for 'tooth' was left unfinished.

The untransliterated word below the word-list appears to be *timbarehye* (cf. *timbare* above), and the three characters below it presumably have the values *n(d)ya, n(d)ya, hya*; see V5.

Notes on vocabulary:[18]

rantali (pl. of **ranta* or **rantale*): Previously unpublished. QL has *ranta* 'arch, bridge' (s.v. RAÞA), but this is most likely unrelated.

kolume: Previously unpublished.

kar, pl. *kasti: kar (kas-)* 'head' (QL s.v. KASA); *kar* 'head,' pl. *kasi,* "used as upper, top or chief part of anything," also *kar* 'top (summit),' pl. *kasti* (EQD); *kár (kas-)* 'head' (Etym. s.v. KAS).

nóla: nōla 'head, hill' (QL s.v. NOHO, cf. GL s.v. *nôl*). EQD states that *nóla* 'summit' "is not used of human head except colloq[uially]."

kandóla: Previously unpublished.

timbare: Previously unpublished.

ainar, pl. *ainasti,* du. *ainaqi:* Previously unpublished. Note that the word for 'temple' (the body part) bears a remarkable similarity to *aina* 'holy, revered' and related words (QL s.v. AY̯A; Etym. s.v. AYAN).

tile, pl. *tili: til*[(2)] 'a hair' (QL s.v. TILI[(2)]).

silqe: silqe (e) 'tress of hair' (QL s.v. SILI).

laksa: Previously unpublished.

yat (yakt-): yat†, yatta 'neck' (QL s.v. ẎATA); *yat (yaht-)* 'neck' (Etym. s.v. YAK).

qelqa: Previously unpublished.

hen, pl. *hendi,* du. *henqi: hen†* (*hend-)* 'eye,' pl. *hendi,* du. *henwi* (QL); *hen (hendi)* 'eye' (Etym. s.v. KHEN-D-E). The forms in EQD are identical to those in V6. See also GL s.v. *hen;* NW s.v. *henn.*

unko, du. *unqi: unk (unq-)* 'ear of animals,' *unqi* (dual) 'the ears, ears, one's ears' (QL s.v. (U)N̦Q(U)N̦[(1)]). The forms in EQD are identical to those in V6.

má, du. *maqi,* pl. *máli: má* 'hand' (irreg.), *maqi* (dual) 'pair of hands' (QL s.v. MAHA); *mā* 'hand' (Etym. s.v. MAG). The forms in EQD are identical to those in V6, apart from the *á* of *má* being marked with a circumflex and the *a* of *maqi* with a breve. See also GL s.v. *ma.*

yéma: Previously unpublished; perhaps to be associated with QL root DYĒ[(1)], whence *'yēta* 'look at'.

naute, pl. *nausi:* Previously unpublished.

pé: pē 'the two lips, the (closed) mouth' (QL s.v. PĒ), 'mouth' (Etym. s.v. PEG).

kaile: Previously unpublished. QL has *kailen (n-)* 'throat, gullet' (s.v. KAẎA), and GL references Qenya *kīla* (s.v. *cail* 'lip').

kilma: Cf. *kilme* 'lip' (QL s.v. KILI) and Gnomish *cilm* 'rim, brink, edge' (GL).

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[18] See footnote 17. References here also include entries in the "Gnomish Lexicon" (GL) in *Parma Eldalamberon,* no. 11.

V7

Valmaric Writing

(1) Old form (phonetic: with occasional past variants).

A vi.

p		qu̯, kw		k		č, tš		t	
b		gw		g		ǧ, dž		d	
f		hw, ʰʋ		x		š		s	(2)
v		w		ʒ		ž		z	[ɛ]
m		n̥u̯		h		ɧ		þ	[τ]
m̥		n̥u̯		'		y		d	[π]

(Smooth breath[ing])

mb	[◌]	[ɴkw]	ɴ		[ç]	n
mp	—		ɴ̥		[ʐ]	ŋ
ps			ł		ĩ	r
sp	[◌]		R	voiceless	ḭ	r̥

back or uvular

[ks ◌]

[sk ◌ ◌]

ñ (ñj)	[◌]	l		
ñ̥		ḷ		
nč, nty		st		

* ꝗ = k   ꝗ = back k, q

for k̂ (= CH) ◌ is used

sim[ilar]ly ĝ = ◌

nt	
ts	
ss	

Commentary on V7

This document is written on one side of a sheet of examination script paper, with a candidate's answers on the verso. Tolkien used black ink for the majority of the page, but the following items are in red ink: the bracketed symbol for **mb**; the parenthetical **ñj** and the bracketed symbol in the entry for **ñ**; and the full entries for **sp**, **ks**, **sk**, **nč/nty**, **ts**, and **ss**. The significance of the items in red ink is unexplained. The brackets used in the expansions of abbreviations are editorial; all others are Tolkien's. The word "Letters" was written and struck through below the entry for **sp**.

V8

[V8a: *Beowulf* excerpt]

[V8b: *Our Father* excerpts and doodles]

𝔘 **Cultur** , n.   Coulter , VIII a 98.

𝔘 [OE. cultor .]   [OE. (from L.) culter.]

Commentary on V8

This document is written on two sides of a small slip of paper, measuring 4 x 5 3/4 inches. The sheet was originally a dictionary slip for Tolkien's *A Middle English Vocabulary* (Oxford: Clarendon Press, 1922), but the Valmaric writing would probably not have been added until after the *Vocabulary* had been published, or at least until it was ready for publication.

Notes on V8a:

The title, "Beowulf in Qenyatic," was written in pencil, as was the deleted caption, "Atta Unsar &c." *Atta Unsar* is the beginning of the Lord's Prayer in Gothic and presumably refers to the excerpts from the English version written on the verso.

The Valmaric text is written in red ink, with vocalic *tehtar* either above or below the preceding consonant. The text may be transliterated as follows:

```
{ʒl}                    be=owulf
            lʋæt we g=ar{e}dena –on [sic] ge=arda
            gum þe=odkyniɲa þrym gefrūnno [sic]
            h=u ð=a –æðəliɲas –el/en fremedon
            –oft šyld šēfiɲ š{e}e–aðəna þre=atum
            monigum [sic] m=ægðum me–odosetla
            –ofte=ah –egsode –e–orlas siþ/an [sic] =ære
            sĩ we–arþ fe=aše–aft funden he ðæs
            frōvre ʒeb=ad we=oks –under wo
            lknum we–orðmyndum þ=ah –uþ/æt [sic]
            him =æglʋylk ð=ara –ymbsit/endra
            –uver [sic] hronr=ade hyran šolde gomba
            n gyldan — ðæt [< ðæd] wæs g=ōd
                            kyniɲ

            k kyniɲ
```

The text consists of lines 1–11 of *Beowulf* in Old English, which (in Klaeber's edition) run thus:

```
        HWÆT, WĒ GĀR-DEna    in gēardagum,
    þēodcyninga    þrym gefrūnon,
    hū ðā æþelingas    ellen fremedon!
        Oft Scyld Scēfing    sceaþena þrēatum,
    monegum mǣgþum    meodosetla oftēah,
    egsode eorl[as],    syððan ǣrest wearð
    fēasceaft funden;    hē þæs frōfre gebād,
    wēox under wolcnum    weorðmyndum þāh,
    oð þæt him æghwylc    ymbsittendra
    ofer hronrāde    hȳran scolde,
    gomban gyldan;    þæt wæs gōd cyning![19]
```

The Valmaric text lacks the editorial marking of some long vowels and all punctuation marks.[20] The following errors in the text should be noted: *on* for *in, gefrūnno* for *gefrūnon, monigum* for *monegum, siþþan* for *syððan, uþþæt* for *oð þæt,* and *uver* for *ofer*.[21]

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[19] *Beowulf and the Fight at Finnsburg,* ed. F. Klaeber, 3rd ed., Lexington, D. C. Heath, 1950, p. 1.

[20] Periods appear after *fremedon* and *cyning* in the *Beowulf* manuscript; most of the punctuation in the Klaeber excerpt is editorial.

[21] The forms *monigum* and *siþþan* are attested alternate spellings. The forms *uþþæt* and *uver* are only incorrect in Tolkien's use of the *u*-diacritic for *o;* intervocalic *f* was pronounced as *v* in Old English.

Notes on V8b:

The vocabulary entry for *Culter* was written in blue-black ink. The remaining ink portions of the text were written in red. The text in red ink is written in Valmaric, with vocalic *tehtar* placed above the preceding consonant (or below, if the vowel is word-final). Absence of a *tehta* above a consonant indicates that it is followed by **a** or **ə**; lack of a following vowel is indicated by a subscript dot. This text may be transliterated as follows:

z
z
  z z

z z z z   neyṃ
–wṛ f̱=ðṛ hu –ṛd [*sic*] –iṇ hevṇ hælowḍ bi ðy̱ ney̱ṃ
ðy̱ kiṇdṃ kṃ ðy̱ wiḷ bi dṇ –oṇ –ṛḅ –æz –æz
       –æz –ez z z

This is the beginning of the Lord's Prayer in English: "Our Father who art in heaven, hallowed be thy name. Thy kingdom come. Thy will be done, on earth as…"

The remainder of the Valmaric text on the page was written in pencil and may be transliterated as follows:

          ronalḍ
ro ro ro ronĺḍ [*inverted line*]
l [*inverted symbol*]

kuḷtuṛ kowḷteṛ
      –wṛ f̱=ðṛ hu =ṛt –in
hevn hælowḍ bi ðy̱

This text consists of Valmaric renderings of Tolkien's name (*Ronald*), words on the dictionary slip (*cultur, coulter*), and another fragment of the Lord's Prayer. The *tehta* ∴ is used for **a** in the first occurrence of *Ronald*, in accordance with one of the types of vowelling discussed in V1, although it is most frequently used for **e**, as elsewhere in this document. The subscript dot, indicating absence of a following vowel, is frequently omitted in this text.

Also in pencil are seven words in Latin letters, as well as the numeral 265, the significance of which is unknown. The form *neim* is clearly a phonetic rendering of the Valmaric word above it (*name*). The remaining six words are transliterations of Valmaric words on the page *viewed upside-down*.[22] Thus ⌣⌣ọ is transliterated as *ĝyamaró* and *gmaró*; ⌣⌣ọ as *nəwəmē, nawame*, and *namē* (the last incorrect and struck through); and ⌣⌣ọ as *ntkamērō*. Tolkien has rendered the single-dot *tehta* (the subscript dot from the uninverted forms) in different ways: it is transliterated as **ə** in *nəwəmē* (as per one of the types of vowelling in V1), regarded as equivalent to the subscript dot in *gmaró* and *ntkamērō*, and apparently ignored in the remaining transliterations. The value of the letter ⌣, transliterated here as both **ĝy** and **g**, is given as **ĝ** in V1 (Ai), V3, and V7, and as **g** in V1 (Avi) and V7. Similarly, ⌣, transliterated here as **k**, is given the value **ḱ** in V1 (Ai), V3, and V7, and the value **k** in V1 (Avi) and V7. The more usual, long-stemmed form of the letter for **nt**, ⌣, appears in V1 (Ai, iv, v), V3, V4, and V5, but the short-stemmed form found in this document also appears in V7.

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[22] I am indebted to Christopher Gilson for pointing this out.

V9

["The Book of Scripts"]

Quenyahe

or

Qenyarinwa

Commentary on V9

This text is written on the inside back cover of a notebook from which the pages have been torn out.   Tolkien wrote "SCRIPTS 12[b] Gen. phil. notes. 'Collecta'" on the front cover and "JRRT ∴. Exeter Coll. Scripts" on the inside of the front cover. The notebook was therefore used during the period 1911–15. The text presented here, written over illegible pencil erasures, must date from about ten years later. The words "Quenyatic or Qenyarinwa" were written in pencil, and the remainder in red ink. This use of red ink, along with the reoccurrence of the word *Gmaró,* shows this inscription to be contemporary with document V8.

The Valmaric text may be transliterated as follows:

<p style="text-align:center">ð buk –v
skripts</p>

<p style="text-align:center">qenÿatik
qenÿrinw</p>

<p style="text-align:center">s[k] sk skrf
skrpts</p>

Note that the Qenya word *Qenyarinwa* is written using a different mode from the English text, employing a different diacritic for **e** and the absence of a vocalic sign for **a**. The title, *The Book of Scripts*, appears to have a twofold meaning: with reference to the Exeter College notes originally contained in the notebook, as well as to the cover's later use as a folder containing documents pertaining to Elvish alphabets.

V10

[Left half]

ꝏ = **ya** = **&**

Ꮟ	**pa**	�	**ta**		ꝗ	**tya**
ꝺ	**fa**	ꝷ	**sa**		ꝺ	**hya**
ꝼ	**va**	ꝋ	**ra**		ꙍ	**ya**
ꝓ	**mpa**	ꝷ	**nta**	ꝿ	ꝺ	**ntya**
ꜧ	**mba**	ꝥ	**nda**		ꝯꝗ	**ndya**
ꝏ	**ma**	ꙇ	**na**		ꝡ	**nya**
ꝓ	**pta**	ꜭ	**tta**	ꞁ ꞁ		
ꜫ	**psa**	ꞑ	**ts**	ꞁ		
ꝫ	**spa**	ꙮ	**sta**	ꞁ	ꝺ	**stya**
		ꝺ	**la**	ꞁ	ꙏꞇ	**htya**
		ꝏ	**lda**			

ꞵ   ꝋ ꝏ **rda** ꝏ ꝏ

ꞇꞵ   ꝓ **lla**

ꞵ ꞵ   22 **ssa**

[Right half of V10]

* used in Q[enya] indiscriminately

	ka		qa	lpa	
	ha		hwa	lta	
'a		'ā	wa	ltya	
	nka		nqa	lka	
*	nga		ngwa	lqa	{} rna
[ ] *	ɒa		nwa	rpa	mna
	hta			rta	rsi
	ksa			rtya	nsi
	ska		sqa	rka	
				rqa	
				lya	{} {} {}
	[*piece torn out*]			lwa	{} {}
				rya	
				rwa	

Commentary on V10

This document is written on one side of a sheet of examination script paper, with a candidate's answers on the verso. Tolkien used black ink for the Valmaric symbols and pencil for the values and the note.

The brackets around the symbol for **ꝺa** are Tolkien's. The value **ma** was emended from **pta**. The values **nta** and **rda** refer to the symbols to the left and right. The values **rma** and **mna** refer to the symbol to the left and the two symbols to the right in each of these entries. The value **rna** refers to the two symbols to the left (one deleted) and the three to the right (two deleted); the undeleted symbol to the right was written above the two deleted symbols in the manuscript.

Among the doodles at the top of the page are symbols for **na**, **rna**, and **rma**, as well as three occurrences of *karma* 'shape, fashion; act, deed' (QL s.v. KARA). The values of the three symbols in the upper right corner are uncertain. The group of five symbols in the lower left corner, one of them incomplete, may be variants of the symbol for **tsa** or that for **lsi**. The group of five symbols to the right of the values **tta** through **lda** may also be variants of the symbol for **tsa**. A piece was torn from the page, obscuring part of the word written below the entry for **ska**. The word in question may be **alkanda*, most likely a derivative of *alka* 'ray' or *alkana-* 'to blaze' (QL s.v. ḶKIḶ), but the value of the second letter is uncertain.

V11

ᚻ	pa	ᚍ	ta	ᛩ	tya	ᚗ	ka	ᚻ	qa
ᚢ	fa	ᚌ	sa	ᚫ	hya	ᛁ	ha	ᚓ	hwa
ᚭ	va	ᚩ	ra	ᚹ	ya	ᛁ ’a ᚱ ’ā		ᚏ	wa
ᚚ	mpa	ᚌ ᚈ	nta	ᚍ	ntya	ᚏ	nka	ᚏ	nqa
ᛒ	mba	ᚍ	nda	ᚗ	ndya	ᚗ	nga	ᛒ	ngwa
ᚣ	ma	ᚥ	na	ᚏ	nya	ᚏ	na	ᚏ	nwa
ᚨ	pta	ᚍ	tta	ᚩ ᚱ	htya	ᚤ	hta		
{ᚱᚴ}ᚴ ᚴ	psa	ᚴ ᚴ	tsa			ᚴ ᚴ ᚴ	ksa		
ᚴ ᚴ	spa	ᚴ	sta	ᚨ	stya	ᚱ	ska	ᚱ	sqa
ᚴ	lpa	ᚴ	lta	ᚴ ᛣ	ltya	ᚴ	lka	ᚴ	lqa
ᚴ	rpa	ᚴ	rta	ᚴ ᚴ	rtya	ᚴ ᚴ	rka	ᚴ ᚴ	rqa
ᚴ ᚴ	lma			ᚴ ᚴ	lya			ᚴ ᚴ	lwa
ᚴ	rma	ᚴ ᚴ	rna	ᚴ ᚴ	rya			ᚴ ᚴ	rwa
ᚴ ᚴ ᚴ	mna								

ndya } *
nga } *

ᚾ	lla
ᚾ	lda
ᚾ ᚾ	rda
ᚴ	ssa
ᚴ ᚴ	lsi
ᚴ	rsi
ᚴ ᚴ	nsi

ᚹ = ya = &

Commentary on V11

This document is written on one side of a sheet of examination script paper, with a candidate's answers on the verso. Tolkien used black ink for the Valmaric symbols and pencil for the values, as well as for the braces and asterisks to the right of **ndya/nya** and **nga/ɒa**. Though not explicitly stated in this document, these braces and asterisks indicate that the symbol for **ndya** is interchangeable with that for **nya**, and that for **nga** interchangeable with that for **ɒa**; cf. the note in V 10.

The symbol to the immediate right of the deleted symbol for **psa** was actually written above it in the manuscript, with an arrow pointing to its correct position. The symbols for **rya** were written over an illegible erasure.
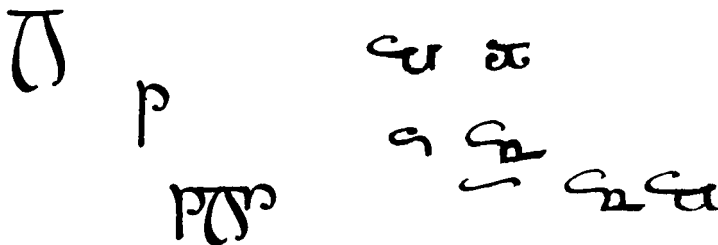
V12

[V12a: Table with values]

ᚦ	p	ᚋ	t	ᛩ	tš	ᛩ	k	ᚦ	kw
ᚦᛋ	b	ᚋᚱ	d	ᚳᛩ	dž	ᛩᚱ	g	ᚦᛋ	gw
ᚳ	f	2	þ	ᛩ	š	ᚥ	χ		
ᚳᛋ	v	22	ð	ᛩ	ž	ᚴ	ʒ		
ᚹ	mp	ᚳ	s	ᚳ	ɟ	ᛁ	h	ᚹ	hw, ƕ
ᚹ	mb	ᚴ	z	ᚳᚳ	j	ᛁ	' (ā)	ᚳᚳ	w
ᚳ	m	ᚷ	nt	ᚥ	nj (ñ)	ᚳᚳ	ŋ		
ᚳ	m̜	ᚷ	nd	ᚳᚳ	nš	ᚳᚳ	ŋ̜		
ᚦ	sp	ᚳ	st			ᚳ	nk	ᚳ	ŋkw
ᚴ	ps	ᚳ	ts			ᚳ	ng	ᚳᚳ	ŋgw
ᚦ	pp	ᚦ	tt	ᚮ ᚮ	r	ᚿ	kk		
		ᚳ	tr	ᚮᚮ	r̜	ᚳᚳ	sk		
		ᚳᚳ	dr	ᚱ	l	ᚳᚳ	ks		
		ᚳ	n	ᚳᚳ	l̜				
		ᚳᚳ	n̜						

[V12b: Additions and doodles]

p	t	ty	k	q
mb	nd	ndy	ng	ngw
f	s	hy	h	hw
v	r	y	—	w
m	n	ny	[ɒ]	nw
l	ḷ			u̯

pt   {cꝛ}   ss {Φ} {ꙗ}

tt   {ρ}

hty {ꙗ} {ꙗ} pty

ht   kk {ᣙ}

{?}   {m}   lm {⌐} {ᑭ}   ll

Commentary on V12

This document is written on two sides of a small sheet of note-paper bearing the printed headings "THE UNIVERSITY, LEEDS" and "TELEPHONE No. 20251."

In the table on the recto (V12a), the tengwar were written in black ink and the values in pencil. Tolkien made only one emendation, replacing **h** with χ.

All of the writing on the verso (V12b) is in black ink. The table at the top clearly represents the consonantal system of Qenya; the brackets around **ɒ** are Tolkien's. The intended values of the tengwar below the table, several of which are smeared in the manuscript, are uncertain; the three-letter word in this group of doodles seems to read *fatala,* assuming that the first letter has the value **f** (as in V13) rather than **mp** (as in V12a), and assuming that the second letter is a variant of **ττ**. In the manuscript, the beginning of a draft of a letter appears between the doodles and the fragmentary table below it:

Dear F.ʳ. Martindale

      Martindale I am very glad to hear from you — I did not expect to do so until after Easter.

V13

p	**t**	**ty**	**k**	**q**
mb	**nd**	**ndy**	**ng**	**ngw**
f	**s**	**hy**	**h**	**hw**
v	**{r}** ᴜ = ř ᴊ = r	**y**	**'**	**w**
m	**n**	**ny**	**[ɖ]**	**nw**
	l			

[*The following was deleted:*]

Commentary on V13

This document is written on one side of a sheet of "Oxford paper" (see *The Lays of Beleriand*, p. 81), and therefore it cannot be dated earlier than 1924. The Valmaric symbols are written in black ink, as are the symbols and values for ř and **r** below the deleted **r**. The remaining values are written in pencil, as is the column of characters in the right margin. These do not appear to be Valmaric symbols, but rather letters from some Fëanorian or Proto-Fëanorian script. The value **ty** was written over **tʃ**. The brackets around ꝺ are Tolkien's.

The deleted doodles at the bottom of the page are unintelligible. The word at the upper right, if in Valmaric script, would seem to be *kalafatya,* perhaps a derivative of KALA 'shine golden' in QL.

Acknowledgements

First of all, we would like to thank the scholars, collectors and readers of Tolkien's works who have encouraged our efforts over the last two years, with eager but patient anticipation of the result. We greatly appreciate your support.

In particular we are grateful for the friendship of Bruce and Marcy Leonard, whose hospitality in the summer of 2002 provided an opportunity for us to meet and work together more closely while editing the materials in this collection. We also thank Adam Victor Christensen for his beautiful artwork, and his continuing fellowship and support. Christina Scull, Wayne G. Hammond, and Douglas A. Anderson provided advice regarding the chronology of the early materials, for which we are also grateful. And we want to thank the Mythopoeic Society and its members, at whose annual conference the discussion and study of Tolkien's invented languages and scripts has flourished for more than 30 years.

We are indebted to Cathleen Blackburn and the Tolkien Estate for their permission to publish all of the documents by J. R. R. Tolkien presented here. And we are grateful to Dr. Judith Priestman and the staff of the Department of Western Manuscripts at the Bodleian Library in Oxford, for granting us access to the papers in their collection, and allowing us to publish the early Qenya fragments found among those of Tolkien's manuscripts that are deposited there.

Finally, we wish to express our deepest appreciation to Christopher Tolkien, who provided photocopies and descriptions of the Valmaric and early Qenya documents in his keeping, and access to those kept elsewhere. He has always been willing to answer our questions and assist in the interpretation of difficulties in the manuscripts. It is only with his continued generosity and encouragement that our edition of these documents was possible.

<div style="text-align: right">

CHRISTOPHER GILSON
CARL F. HOSTETTER
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PATRICK WYNNE

</div>

December, 2003.

List of Abbreviations

[Note that abbreviations for grammatical categories are frequently capitalized in examples and paradigms.]

a. = accusative.
adj. = adjective.
adv. = adverb.
aor. = aorist.
c., ca. = circa.
CE = Cor-eldarin.
cf. = refer to.
cp. = compare.
d. = dative.
du. = dual.
E, E = Primitive Eldarin.
ed(s). = editor(s); edition.
e.g. = for example.
Eng. = English.
EQD = "English-Qenya Dictionary".
EQG = "Early Qenya Grammar".
etc., &c. = et cetera.
Etym. = *The Etymologies* (in V).
f., fem. = feminine.
Fr. = French.
fut. = future.
g., gen. = genitive.
Ger. = German.
GL = "Gnomish Lexicon" (in PE 11).
Gn. = Gnomish.
HS = Historical Sketch (PE 12, pp. 1–2).
i.e. = that is.
imp. = impersonal.
IPA = International Phonetic Alphabet.
irreg. = irregular.
m., masc. = masculine.
N = Noldorin.
n. = noun; nominative.
n., neut. = neuter.
ND = "Noldorin Dictionary" (in PE 13).
no. = number.
NW = "Noldorin Word-lists" (in PE 13).
p., pp. = page, pages.
pa.(t.) = past (tense).
PE = *Parma Eldalamberon*.
pl(s). = plural(s).

PME = "The Poetic and Mythologic Words of Eldarissa" (in PE 12).
pres. = present.
Q = Qenya.
QL = "Qenya Lexicon" (in PE 12).
q.v. = which see.
sg., sing. = singular.
Span. = Spanish.
SQ = "The Sounds of Qenya" (in PE 12).
s.v., s.vv. = under the entry, entries.
T = Telerin.
VT = *Vinyar Tengwar*.
V1 … V13 = Valmaric documents (see page 90 for a detailed list).
1, 2, 3 = first, second, third person.
I = *The Book of Lost Tales, Part One*.
II = *The Book of Lost Tales, Part Two*.
III = *The Lays of Beleriand*.
IV = *The Shaping of Middle-earth*.
V = *The Lost Road and Other Writings*.
& = and.
† = archaic or poetic.
√ = root.
* = unattested. (Also used by Tolkien to mark notes.)
< = derived from (historically).
> = shifted to (historically).
<< = changed from (in the manuscript).
>> = changed to (in the manuscript).
{…} = deleted (in the manuscript).
[…] = added editorially; IPA spelling. (Tolkien also occasionally uses brackets, and these have been indicated as such when they occur.)

In the texts every Elvish and other non-English form is given in *italics* or **bold** (unless it was typed in ALL-CAPITALS), whether or not Tolkien has underlined the form in the manuscript (he usually has). Other italics represent Tolkien's underlining for emphasis. All glosses are placed in single quotes ('…') unless emphasized by Tolkien in some other way, such as double quotes ("…") or underlining.
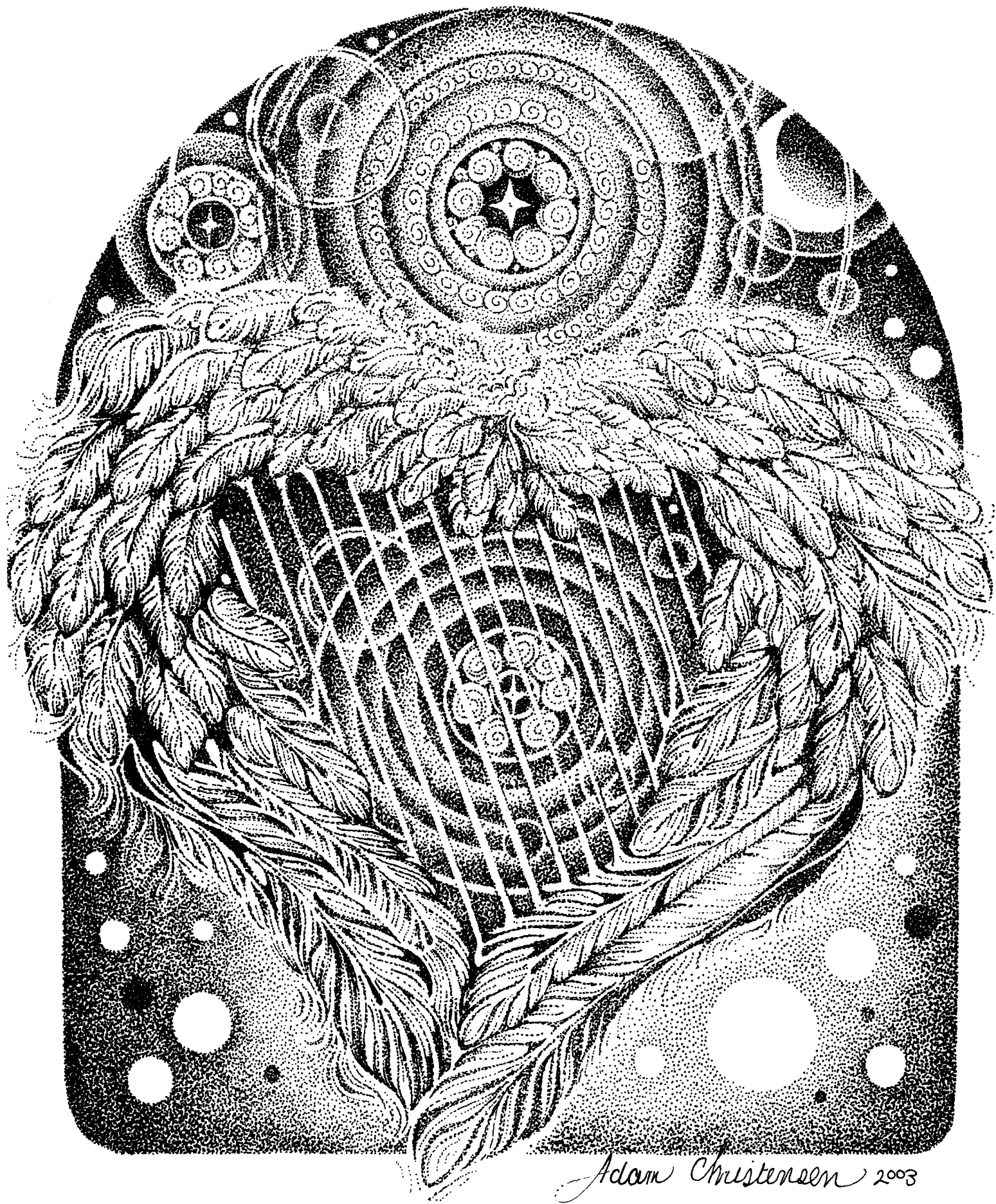
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Front cover "Lords of the Sea" … Back cover "Harp of the Air"